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ABSTRACT

In the first part of this handbook, designed especially for the highly transient student in a county jail or prison, sociological and psychological factors central to education within the prison environment are discussed. Such issues as optimum scheduling of class time, the employment of tutor and peer help, the utility and appropriateness of rewards for participation in the educational program, and the need for basic outlines of objectives for both teacher and student are also considered. Data, which is included in this handbook, indicates improvement in the self-concept and attitudes of students in the experimental group originally exposed to this curriculum. The second half of the book offers enrichment activities in the communication skills which are designed to revolve around student participation and discussion. Emphasis is placed on the student's oral language as the basis for reading, and each activity is designed to insure success for the learner. Activities are structured to increase the student's awareness and positive acceptance of self. (LL)

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A MONOGRAPH SERIES FOR CORRECTIONAL EDUCATORS

NO. III

CURRICULUM FOR IMPROVING COMMUNICATION SKILLS
A LANGUAGE ARTS HANDBOOK FOR USE IN CORRECTIONS

WRITERS AND EDITORS
DR. HOWARD E. BLAKE
DR. DUANE H. SACKETT

THE CLEARINGHOUSE FOR OFFENDER LITERACY PROGRAMS

SPONSORED BY

AMERICAN BAR ASSOCIATION COMMISSION ON
CORRECTIONAL FACILITIES AND SERVICES

AMERICAN CORRECTIONAL ASSOCIATION

NATIONAL ASSOCIATION FOR PUBLIC CONTINUING
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February 1, 1975

TO: CORRECTIONAL EDUCATORS AND ALL OTHERS CONCERNED WITH OFFENDER LITERACY IMPROVEMENT

The Clearinghouse for Offender Literacy Programs is currently engaged in a national training and technical assistance program, under the auspices of the National Institute of Corrections and the Law Enforcement Assistance Administration, to expand and improve tutor-assisted reading programs for offenders in correctional institutions.

In support of that activity, this well-conceived handbook, originally developed on the "firing line" of a successful experimental program, has been added to the several guidance manuals, program profiles, and bulletins now available from the Clearinghouse. As with other Clearinghouse materials we are pleased that this monograph offers some lessons not only for those working in the correctional setting (its primary target area) but for other adult reading programs. The sponsors of the Clearinghouse - - the American Bar Association, American Correctional Association, and National Association for Public Continuing Adult Education - - are convinced that achievement of basic literacy skills is a critical ingredient for reintegration of the large body of incarcerated offenders who cannot cope with the minimal reading demands of our complex and increasingly literate society.

Sincerely,

Robert B. McKay

Robert B. McKay, Chairman
Commission on Correctional
Faciliities and Services

INTRODUCTION

This handbook reprint, Curriculum for Improving Communication Skills, the third in a monograph series published by the ABA Clearinghouse for Offender Literacy Programs, focuses on workable language arts techniques designed specifically for the offender population. Its basic purpose is 1) to present the curriculum and 2) to explain how to initiate and teach it. While prison, jail and youth institution students will be eventual beneficiaries of this material, the handbook is primarily intended as a curriculum guide for teachers and those responsible for developing and organizing correctional education programs.

The material was designed especially for the highly transient student in a county jail or prison, but the program's applicability is broad and can be used in any type of educational program in corrections. Sparked by the desire to design highly motivating materials, this handbook outlines a suggested individualized reading program for students differentiated into three grouped ability levels: Level A - below grade 2.5; Level B - grade 3.5-6.0; and Level C - above grade 6.0. A model procedure for placing students in the most appropriate level is provided within this handbook.

In the first part of the handbook, sociological and psychological factors central to education within the prison environment are discussed as well as such issues as optimum scheduling of class time, the employment of tutor and peer help, the utility and appropriateness of rewards for participation in the educational program, and the need for basic outlines of objectives for both teacher and student. In addition to these issues, the authors collected data that indicated improvement in the self-concept and attitudes of students in the experimental group originally exposed to this curriculum.

The second half of the handbook offers stimulating enrichment activities in the communication skills. Suggested lessons are detailed and varied to allow for minimum teacher pre-planning. A teacher or tutor using Curriculum for Improving Communication Skills will be able to enjoy flexibility in the choice and arrangement of activities offered in reading, writing, speaking and listening. Teachers can also choose the activities best suited to the particular learners at hand.

Enrichment activities are designed to revolve around student participation and discussion. Emphasis is placed upon the students' oral language as the basis for reading with each activity designed to insure success for the learner. Activities are structured to increase the student's awareness and positive acceptance of self.

Supporting the new scope and objectivies of the ABA Clearinghouse for Offender Literacy Programs (utilizing volunteer tutors, community or inmate), this curriculum could be presented and carried out by trained tutors, under the guidance of a teacher. Additionally, the curriculum presented herein is exemplary of educational material selected by the Clearinghouse to 1) assist correctional educators in developing and carrying out highly motivating, effective programs, and; 2) encourage the incarcerated offender to develop communication skills near a level of independence and functional literacy (at least 6th grade) and hopefully improve his chances of success upon release.

Curriculum for Improving Communication Skills, (1972) was written and edited by Howard E. Blake, Ed.D and Duane H. Sackett, Ed. D, along with a staff of consultants under a grant from the Law Enforcement Assistance Administration (LEAA). Dr's. Blake and Sackett are currently professor and assistant dean respectively at Temple University's College of Education, Philadelphia, Pennsylvania. Republication of this manual is made possible by Grant Number 73-ED-99-0012 from the Justice Department's Law Enforcement Assistance Administration which supports the current training and technical assistance program of the Clearinghouse.

Information concerning literacy training and volunteer tutoring in the correctional field can be obtained by writing the ABA Clearinghouse for Offender Literacy Programs, 1705 De Sales Street, N.W., Washington, D.C. 20036 or by calling 202/223-5686. The Clearinghouse invites the submission of manuscripts or article references for inclusion in this monograph series.

Jane E. Walker
Assistant Director
Clearinghouse for Offender
Literacy Programs

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What the CICS Curriculum is

The purpose of the CICS curriculum is to improve the quality of English instruction in the Adult Basic Education (ABE) program in the county prison situation. Its approach to English teaching suggests that students will improve in their ability to use the English language more correctly when they practice the four essential skills- listening, speaking, reading, and writing - in a functional and individualized setting rather than through rote drill. It further takes the view that each of the skills in using the English language is a part of a total communication process, each inter-related and dependent upon the other.

This curriculum furnishes the content and planned lessons for twenty sessions of English instruction each three hours in length, for a total of sixty hours. It is intended to help teachers teach better as well as students learn more effectively and efficiently in a stimulating, challenging manner.

The curriculum consists of two major parts:

1. Part A - An Individualized Reading Program

2. Part B - Communication Enrichment Lessons

Part A has been developed in order to allow each student according to his potential to proceed at his own individualized pace in reading and, to a lesser extent, grammar. Commercial materials, under teacher guidance, are used by students for this component of the program. Detailed instructions for initiating and operating Part A are included in the curriculum.

Part B has been devised in order to allow more divergence in learning by providing functional opportunities to practice the communication skills of listening, speaking, reading, and writing in functional, group situations. Twenty planned lessons are provided for this component.

Both parts of the curriculum assure successful experiences for students and teaching is done in a non-threatening, student-centered and challenging manner.

The curriculum provides instruction that is differentiated for students in three ability levels:

Level A - below grade 2.5
Level B - grade 3.5 to 6.0
Level C - above grade 6

A plan for determining the level in which to select and group students is provided.

While CICS has been developed especially for the county prison population, all or parts of the curriculum may also be used effectively with other adult education groups. In addition it is intended that it can be used for the establishment of prison programs where none have previously existed or it may be used to augment or improve existing, on-going programs.

CICS was developed for use with a highly transient county prison population. Inmates can pursue the entire curriculum or can participate during the few weeks of their imprisonment. Thus, the lessons are each mutually exclusive in themselves; they are not arranged in a given sequence. Consequently, the student will benefit from the lessons, and the objectives of the curriculum may be reached, whether he participates one week or twenty, although certainly the more lessons he pursues the more he will learn about English and the more nearly the chance the curriculum will achieve its objectives. The over-riding purpose of the curriculum is to enable students to learn more and teachers to teach better.

Objectives

Student objectives

The CICS curriculum has been written to satisfy three objectives for students:

1. To provide practice and to improve in the use of the four basic English communication skills - listening, speaking, reading, and writing.
2. To increase one's self-image
3. To increase one's desire to want to learn and to continue one's education after release from prison.

Teacher objectives

The curriculum has also been developed in such a manner as to improve teaching:

1. To provide planned lessons based upon the most up-to-date knowledge of English and communication skills

2. To furnish activities, ideas, and suggestions that will allow for good rapport with students and "turn them on" to learning

3. To provide as many of the activities, ideas, and suggestions for each lesson as possible, thus saving a considerable amount of teacher-time, which can be used for planning how to teach the lesson

4. To offer alternatives, not mandates, for teachers to use any or all of their own expertise.

Approach to English Instruction

The CICS curriculum takes the approach that communication skills will best be learned in a functional setting in which students are active participants and where learning is individualized. This approach is the prevalent one being followed in good English programs throughout the country at all levels of education. It is especially relevant to utilize this approach for a county prison population for three very significant reasons: (1) the population is highly transient in nature, thus a student may only be enrolled for a short period of time; (2) class attendance is usually not required; and (3) since the ABE English program consists of only sixty hours of instruction, all the communications difficulties which students might have cannot be eliminated in this short period of time.

Thus, each of the twenty lessons give students the opportunity to practice all four communication skills - listening, speaking, reading, and writing - in a functional rather than a purely drill manner. For example, in one of the lessons the teacher brings newspapers into the class.

As different kinds of newspapers are examined, as different sections of the newspapers are located, as news stories are studied, and as answer sheets are written students are gaining continuous practice in each of the four skills. The critical thing too is that they are gaining this practice as active participants; they are "doers" rather than "absorbers." Participating is further encouraged because functional topics have been chosen for the lessons that are of high interest and relevance to an adult population - music, movies, advertisements, art, verbal and non-verbal communication, and such.

The approach is also taken that oral language is the basis for reading and writing. Students who do not have a good oral vocabulary and who are not able or do not feel secure in expressing themselves through speech usually are hampered in reading and writing. On the other hand students who speak well usually become the best readers and writers. Consequently, the lessons are rich in oral language opportunities - discussion, questioning, exchanging ideas, explaining, summarizing, and such. Reading and writing activities are also an important part of each lesson but they do not dominate.

The lessons also take the approach that the teacher should not "correct" the dialect of students for to do so would impede the most satisfactory development of oral language. Fluency in oral language is essential to reading and writing regardless of one's dialect. It is fluency rather than dialect itself which influences reading and writing abilities; therefore, one dialect might be just as effective as another in achieving a purpose. The lessons do follow the approach that the teacher should be a good speech model with regard to pronunciation, grammar, and vocabulary. It is the model he sets that will have the greatest influence upon students' learning and wanting to learn standard English.

Because of the nature of the population, the twenty lessons are not arranged in cumulative sequence. Each of them is mutually exclusive and will help the student improve his communication skills whether he attends one time or twenty. It is a part of the curriculum design, of course, that the more lessons a student attends, the more he will improve.

Operating the CICS curriculum

1. Factors influencing the curriculum

a. Sociological and pscyhological considerations

The values and attitudes of persons in authority positions determine what the prison experience will be like. Whether or not the prison is considered a place of punishment or rehabilitation will determine the attitudes and values of the governing officials of the prison (including the correctional officers, i.e. guards), the prisoners, and the instructors. The availability of resource volunteers and paid professionals (Alcoholics Anonymous, Bureau of Vocational Rehabilitation, Drug Rehabilitation, Concerned Citizens Council, Legal Aid Society, and volunteer tutors among college students and businessmen) will be dependent upon this attitude and its expression by the governing board of the prison. Frequently, political interests will influence the prison structure (are guards hired through Civil Service or patronage?).

The warden and correctional officers (guards) are the prime effectors of prisoner attitudes. The values they place upon prison rehabilitation and education will determine the success of the prison educational program. Is the warden's attitude toward the education program positive? If so, will this attitude filter down through the chain of command? Will the correctional officers encourage the prisoners to attend class? Do the warden and correctional officers express a personal interest in the prisoners? Do prison officials verify that the prisoner's academic record appears in his personnel record?

Not only prison officials but teachers too have a strong influence upon the educational program. The teacher must truly be interested in rehabilitating the prisoners. Attitudes and values of teachers are easily identifiable by the prisoner. "Do-gooders" and the emotionally uninvolved will not reach the student effectively, no matter what their academic qualifications.

These collective attitudes filter down to the prisoner, already burdened with his problems. He is forced to adjust to these values and attitudes. This, coupled with his own non-adjustive behavior, creates a complex situation in which to form an academic program.

b. The prison environment

The location of the prison will have a marked effect on the program in many areas. A prison in or near an urban center will likely have a more sophisticated population than one in the country. A mixed urban-suburban prison population will generate more conflict with the more sophisticated students taking over more of the leadership roles in the classroom.

The availability of transportation to a prison will affect the number and quality of teacher applicants as well as the number of ancillary personnel and the amount of resource material available. As an example with a prison located in the country, the part-time teaching staff must often travel by auto or long bus rides, if available. The fatigue factor, on the part of the staff, considerably influences the manner in which they teach. In the city the teaching staff will have a greater choice of transportation and easier access to resource materials and libraries. The remoteness of a county prison or location of a city prison in a depressed area (e.g. high crime rate) may seriously limit the availability of ancillary resource personnel and guest speakers.

Work-release programs for the prisoners, such as working in factories, or farms and other work programs will depress the school population because of work release scheduling that may conflict with school hours and student fatigue that results from this activity. Remoteness from population centers and/or the proximity of an economically depressed area, while increasing student attendance rates, might affect the incentive for motivating the student to learn.

The type of facility in which the program is conducted will determine the length of class, the type of class structure, and the amount of individualized instruction, including homework. Obviously, a classroom near the steam boiler in the summer will not encourage learning nor teaching. A well-lighted and ventilated classroom of adequate size contributes to optimum learning. Other factors that influence the program are age, composition, and layout of the prison; heating; size of cell space; condition of and access to the prison library; the size and availability of desks, tables, and storage spaces; funds available; number of instructors to be hired and their

availability; number of classrooms, quantity of instructional materials; number of nights classrooms and students are available; number of students to be taught; the number of guards; and the availability of teacher aides.

2. Structure

a. Selection and grouping

One of the most critical factors in an ABE prison program is that of selecting the students to be sure they need the instruction they are going to get and then, once selected, grouping them by ability so that the appropriate level of instruction may be provided. Standardized tests that measure specific skills, such as reading and arithmetic, should be used for testing. These tests should take a short amount of time to administer because of short prisoner attention span and their low frustration threshold.

Students in ABE programs should be grouped into these three levels:

Level A - Functional illiterate (to grade 3 & 4)
Level B - Basic literate (grades 4 to 6)
Level C - Enrichment group (above grade 6)

The Wide Range Achievement Test (WRAT) developed by J. F. Jastak, S. W. Bijou and S. R. Jastak is an ideal test for adult students in prison. The WRAT test, first standardized in 1937, has been the leading diagnostic test for over 30 years in reading, spelling and arithmetic computation. Since 1965, the test has been revised to include not only the three subtests of reading, spelling and arithmetic, but each subtest has been divided into two Levels, I and II. In essence, the WRAT now has the range to measure adults in language and arithmetic skills from pre-kindergarten to college.

WRAT is recommended in the prison situation for these reasons:

1) It has a wide range: the test can measure from pre-kindergarten to college in reading. spelling and arithmetic skills

2) It can determine instructional levels for convenient homogeneous grouping of students (Levels A, B, and C)

3) The time element is convenient: the three subtests take between 20 and 30 minutes to administer

4) Administration of the test is simple, i.e. the test contents of both Levels (I & II) are printed on the same test blank: a) the first page of the test blank is reserved for the spelling test (46 items) b) the second and third pages are devoted to the arithmetic tests of Level I and II, and c) the fourth page contains the words of both levels of the reading test: Level II at the top half and Level I at the bottom half of the page.

5) It fulfills all the criteria for reliability and validity (see reference manual, pp. 13-22, that accompanies the text)

6) It conveniently gives both raw scores and grade scores; the accompanying manual provides standard scores and percentile rank

7) It can be administered to individuals or be used in a group situation.

In administering the WRAT it should be noted that each subtest has a brief pre-test (6 points for spelling, 10 points for arithmetic and 10 points for reading). Ordinarily, the pre-test is not administered but the points for each of the pre-tests should be added to the raw score of each subtest. (For example, if a student obtains a raw score of 15, 6 points should be added to obtain a score of 21 which places the student at grade 6.7 instead of 5.2). The same procedure should be used for arithmetic (add 10 points to raw score) and reading (add 10 points to raw score). Each subtest may be given individually or be administered in a group setting. No particular sequence of testing is demanded -- reading could be taken before spelling.

The spelling subtest is a dictation test of 46 spelling items. If the administrator notices a substantial pattern of misspellings after 10 or 20 dictated items, stop the individual test and score it.

The arithmetic subtest is a written test which has a time limit of 10 minutes. The reading test consists of the reader pronouncing a group of words. If the reader makes two reading mispronunciations in sequence, the test is stopped and then scored. On the same test sheet (front page) the administrator of the test can enter the raw scores, grade level, standard scores and percentile rank.

A Specimen Set of WRAT (manual and 2 test forms) can be ordered from:

Guidance Associates
1526 Gilpin Avenue
Wilmington, Delaware 19806
Phone (302) 652-4990

The Speciman Set costs $3.15; no free samples are available.

b. Reward system (Behavior Modification)

The concept of student motivation is a most important factor affecting the success of any prison program. Motivators through various rewards should be built into the program as well as reinforced with added incentives for successful student completion of the curriculum.

For this curriculum to have maximum chance for success, these procedures should be taken into account in establishing the reward system:

1) The first person a prisoner sees upon entering the prison is the admitting correctional officer, who should, in a positive manner, inform the prisoner that there is a school program. The warden, and prison staff set the tone for the prisoner's acceptance of the program. Therefore, it is imperative that the program staff have a good relationship with all prison personnel.

2) The first person the student meets in the academic program is the counselor/tester. This person must motivate the prison to participate in the program as well as use his counseling skills in creating a strong rapport for future counseling.

3) Within a few days after entering prison, the prisoner should receive a brochure informing him about the academic program. He should sign it, indicating his acceptance or refusal to better himself by entering the program. This affidavit, coupled with any further academic progress reports, should be made part of the prisoner's permanent prison record and should be used by the court in sentencing/paroling considerations.

4) In a well balanced program, the student will not only gain academic achievement, but should enjoy the presence of his friends, have the opportunity to improve his social image and self concept, and be exposed to materials (paper, pencils, books, handouts, films, music, etc.) and individualized instruction. It cannot be emphasized too strongly that the teacher must constantly reinforce the motivators and teach in such a way as to keep students interested.

5) Peer recognition of progress can be gained through assembly programs and publicity releases (prison bulletin board and newspaper), the awarding of special achievement awards, and the awarding of diplomas at the completion of the program.

6) An attendance record should be displayed in every classroom showing the names of students who attend each lesson. In a tryout of this curriculum a "check-in" board was made in which the name of each person in the program was listed. Upon arrival at class each student checked in by placing a symbol beside his name. This system supplied a record of class attendance for each lesson as well as for the entire program. Seeing their names displayed considerably encouraged students to attend regularly.

7) A system should be worked out for giving tangible rewards for achievement. In the tryout of this curriculum, script which could be exchanged at the prison commissary, was used for rewards. Large amounts need not be given; recognition is the important thing. The following rewards were used in the tryouts:

Completion of all 20 lessons	$1.00
For every five weeks of consecutive attendance	.50
Perfect score on an exercise	.10
"Scholar of the Night"	.10

The reward system was explained to the students and posted in the classroom. At the beginning of each lesson the rewards were established. The teacher should avoid making the rewards too competitive; give out the script liberally but honestly to those who deserve it. Other means besides script could be provided - special previleges, prizes, books, using successful students as aides, and such.

8) Refreshments (coffee, cold drinks, and/or doughnuts) should be served during the break period. These can also be utilized as a component in the rewards system.

c. Scheduling

Whether individualized or group instruction, or a combination of the two, is considered to be the most effective means, many problems will exist in scheduling a time block that will encourage and permit maximum attendance. Such variables as these must be taken into account:

1) The work schedules of the majority of the students according to seasonal and annual occupations for which they qualify (farming, lumbering, canneries, etc.).

2) The prison schedule of activities, such as times for meals, exercise, social and sports events, and lock-up (roll call and lights out), TV programs that might compete with the school program (Monday night football, Flip Wilson Show, Mannix, etc.).

Late daily afternoon hours are best for counseling and testing. Early evening (non-prime time TV hours) are best for high student attendance rates in the classroom. Classes held from 6-9 p.m. with a twenty minute break in the middle are most effective. This scheme allows the prisoners to view a 9 o'clock movie or sports event if they wish.

Because of the short attention spans, activities centering upon one theme can be effective for only about 90 minutes. It is partly for this reason that the curriculum has been designed in two parts - Part A - Individualized Reading Program and Part B - Communication Enrichment Lessons. In the three hour time period one of the two parts should be offered during the first half, the other in the last half with a break in the middle, thus:

6:00 - 7:20	7:20 - 7:40	7:40 - 9:00
Part A - Individualized Reading and Grammar	Break	Part B - Enrichment Communication Lessons

As an alternative, the schedule for Part A and Part B could be reversed. An additional alternative would be for the class to rotate to another teacher in another ABE subject after the break, picking up the part missed at the following session.

d. Rules

A minimum of rules necessary to maintain order in school facilities should be established. Some helpful regulations are

1) No prisoner admitted (no curiosity seekers) to class unless he has been tested and accepted into the program by the counselor, and officially placed in that scheduled class.

2) All students (and teachers) must be in class on time. Any tardiness or early departure requires a pass from the guard.

3) No disruptive behavior allowed in any school facility, including loud talking and inattentiveness in class. The teacher should not be forced to call for a guard as this will ruin his rapport with the class.

e. Classroom aides

The presence of a classroom aide will considerably enhance the curriculum. While the curriculum can be operated without an aide, it will function better with the services of an aide.

Aides may be hired through a local college, the community, or among the prisoners. The aides' duties should include filing forms, keeping school facilities neat and clean, the preparation of any teaching materials needed (typing, reproduction, setting up projector, etc.), keeping records of student progress, tutoring individuals and small groups, assisting with the teaching of lessons, marking papers, and such.

f. Correctional Officers

Guards should be physically present at all times in the classroom area during school hours. Their basic functions include calling all blocks for class, seeing that all necessary passes are completed so that the prisoners may attend class, the taking of attendance, and keeping of order in the school facilities.

Starting the Curriculum

Before the first session

1. Send out a flyer to prison students telling what the curriculum is
2. Send out a schedule of lessons
3. Send invitations to attend the first session
4. Administer a standardized test to determine achievement level

At the first session

1. Explain what the curriculum will do for the students
2. Give out a copy of the lesson schedule
3. Give an overview of the lessons and tell about some of the activities in which they will be participating
4. Explain the reward system
5. Display materials to be used for individualized reading and grammar; let the students explore it
6. Have students sign an attendance sheet
7. Have students "sign up" for the curriculum
8. Serve refreshments.

Part A - Individualized Reading Program

Rationale

In an adult prison population there is a wide range of reading abilities. Group instruction, while good in itself, is not an effective method for bringing about improvement, in terms of the transitory nature of prison students and the wide differences in their abilities. An individualized program is more efficient because it allows the teacher to focus upon the special needs of each student, allows the student to proceed at his own pace and to go as far as he is able, makes better use of the ABE time given to English instruction, and, most important, it increases the desire to read and learn in order to improve skills to the maximum.

It was for these reasons that the individualized reading program was developed for the curriculum. It consists of commercial materials that have been developed especially for individualized reading. These materials, a list of which is included on pages 21-24, have been carefully selected to meet the interests and needs of prison students grouped in three levels - Level A, B, and C. They are all short range in nature, providing tasks that are not too formidable in appearance.

Most of the recommended materials are auto-instructional to some extent, that is, they are self-checking. This type of program permits immediate feedback and is highly motivating in learning. Instead of waiting for teachers to make corrections, responses are immediately confirmed and misconceptions as well as embarrassment are lessened.

It is not necessary to procure all the materials listed and no attempt has been made to prescribe a sequential program. It is intended that the teacher will purchase only those materials which he feels will be of most benefit to his students.

Included in the list of materials are some items having to do with grammar. These have been included because some ABE programs require instruction in this area and also because some students will enjoy and benefit from this study. It is recommended that a dominant amount of time be spent on the reading materials rather than upon grammar. Reading is the more basic skill and one

in which students need most for future success. There is likely to be little carry over from the formal study of grammar to improvement in oral language, reading, or writing from the short amount of instructional time.

While this individualized program is largely self-checking, it does not operate by itself. The teacher's role is the thing that will determine its success. The teacher not only must make the materials available but must help students find the material that suits him best, and give guidance and encouragement continuously. Without this type of support less than maximum results will be obtained from the program.

Teaching suggestions

1. Study the list of materials and order those which seem to be appropriate for your students. If unfamiliar with any of the materials, examine them at a nearby school, instructional materials center, or a publishing house. Another teacher might have advice as to materials to use. Order as many copies or sets of each as will be needed by your class.

2. Before using any of the materials with students, become thoroughly knowledgeable about them. Study the guides and the materials that will be used by students.

3. Provide tables or study carrels for students so that they may have adequate space where they may work without interruption. Adequate storage space must also be provided.

4. Do not be rigidly bound by the materials suggested for the three different levels; this is a guide only. The teacher might find that some Level A students, for example, will function better in some of the materials suggested for Level B. Place students in materials with which they will gain the most success.

5. At the first class session explain the purpose of program and the manner in which it will operate. Display all the materials available and permit the students to explore them. Guide them into choosing one (such as the Programmed Reading for Adults or an SRA Reading Laboratory)

that is appealing. Once a program has been selected, the student should stay with it, at least until he has finished a sequence or level, rather than switching haphazardly from one program to another. In this way he can better see his progress and, hopefully be motivated to increase his production. If in the teacher's judgment a student would do better by moving to another program, he should move at any time agreed upon, if for no other reason than to learn whether or not it might be more satisfactory.

6. A system for students to keep track of their progress and for teachers to monitor the program must be established. Nearly all the materials suggested have their own record-keeping system. It is recommended that the teacher study the manual and construct a ditto master that reflects the scope and sequence of the material. For example, if a reading box has selections at ten levels of difficulty with ten steps in each level, the following monitoring page might be devised.

Student's name _____

Reading Material _____

Level 1

1._____	4._____	7._____
2._____	5._____	8._____
3._____	6._____	9._____
		10._____

Level 2

1._____	4._____	7._____
2._____	5._____	8._____
3._____	6._____	9._____
		10._____

Level 3

1._____	4._____	7._____
2._____	5._____	8._____
3._____	6._____	9._____
		10._____

Level 4

1._____	4._____	7._____
2._____	5._____	8._____
3._____	6._____	9._____
		10._____

Level 5

1._____	4._____	7._____
2._____	5._____	8._____
3._____	6._____	9._____
		10._____

Level 6

1._____	4._____	7._____
2._____	5._____	8._____
3._____	6._____	9._____
		10._____

Level 7

1._____	4._____	7._____
2._____	5._____	8._____
3._____	6._____	9._____
		10._____

Level 8

1._____	4._____	7._____
2._____	5._____	8._____
3._____	6._____	9._____
		10._____

Level 9

1._____	4._____	7._____
2._____	5._____	8._____
3._____	6._____	9._____
		10._____

Level 10

1._____	4._____	7._____
2._____	5._____	8._____
3._____	6._____	9._____
		10._____

Each line represents one selection in the program and each line is numbered. On the line, the student checks a selection after he has completed it. He then checks his answers for accuracy and indicates how many he answered correctly out of the total possible. This latter notation should be made in fraction form, i.e., if a student made five correct responses out of a possible ten, he would record his answer in the following way:

Level 3
1. ✓ 5/10
2. _____
3. _____

Using this system, the teacher may easily see how much work a student is doing and how well he is progressing.

7. Students should check their own work. For the few programs that do not provide the answers, the teacher should put the answers on easily accessible cards.

8. Make an individual file folder for each student in which he records his progress at each session.

9. Before each class session, look over each folder so as to be able to make recommendations to students.

10. If books and pamphlets are not to be used consumably, make a response sheet in advance or allow students to write their answers on sheets of paper or in their own notebooks.

11. Since students will possess different skills and varied levels of skills, it will be difficult for the teacher to do any group instruction. Instead, the teacher functions in a directive capacity - steering the student to new materials if indicated, praising efforts, suggesting out of class reading, and circulating through the group, providing help where needed.

12. In addition to the materials suggested, efforts should be made to teach students, especially in Levels A and B, to recognize by sight the basic words, that occur over and over in reading. The Dolch Word List (see page 26) gives 220 words that are found in over fifty per cent of reading. Learning to recognize these words automatically improves one's reading level to a considerable extent.

Try these suggestions for giving practice with the Dolch words:

a. Give each student a list of these words to use for individual study.

b. Play games such as these or make up them:

CONCENTRATION - write a different Dolch word on 20 3"x5" cards; make up two identical sets; mix them up and turn them face down on a table; players take turns turning over any two cards in an effort to turn up two which match.

BINGO - make up a number of bingo boards that have Dolch words instead of numerals; call out Dolch words instead of numerals.

WORD RUMMY - make up a deck of 3"x5" cards in which a Dolch word is listed four times (limit it to 20 different words); deal the cards; by drawing and discarding, players try to get four cards having the same word.

c. Make up flash cards which the students might use with each other.

d. Use a tachistoscope, or other timed device, for practicing the words.

e. Have students make sentences, stories, poems, and riddles using Dolch words.

13. Where students are capable, make use of peer teaching to provide additional instruction.

14. As suggested previously, while some grammar materials are suggested for this program, students should spend a major part of their time on reading.

15. Additional individualized materials might also be provided for students who are having difficulty with some other basic language skill, for example, spelling.

16. Each class session should last about 90 minutes with the remaining portion of the three-hour blocks spent on one of the enrichment lessons from Part B of the curriculum.

17. In addition to working with materials and word lists, students benefit from exchanging opinions. Many of the selections provide information about interesting and controversial topics. Spending time in having students tell about their readings, e.g. why they liked or disliked selections, will be motivating to other students and will help establish an atmosphere that says "reading is communicating."

18. As a new piece of material is purchased, it would be advisable to introduce it to the entire group at once. Modes of response, level sequence, means of recording and checking answers as well as noting progress should all be carefully spelled out in order to increase efficiency.

19. If News for You, a weekly newspaper suggested in the materials, is made available, spend some time discussing the week's news, after the students have read it. Follow up on any of the questions or puzzles.

20. Encourage independent reading by supplying suitable books (paperbacks are inexpensive) for students or referring students to the library if one is available.

Suggested Materials*

Level A - below grade 3.5

Reading

Programmed Reading for Adults
McGraw Hill (sequenced paperback readers)
Reading Laboratory 1C
Science Research Associates (reading box)
Reading Laboratory 2A
Science Research Associates (reading box)
Reading-Thinking Skills Book 2-1
Continental Press (duplicating master book)
Read, Study, Think Books 2 and 3
American Educational Publications (paper pamphlets)
Locating the Answer - Levels A and B
Barnell Loft Co. (paperback workbook)
Getting the Facts - Levels A and B
Barnell Loft Co. (paperback workbook)
Using the Context - Levels A and B
Barnell Loft Co. (paperback workbook)
Working with Sounds - Levels A, B, and C
Barnell Loft Co. (paperback workbook)
News for You
Laubach Literacy, Inc. Edition A (weekly newspaper)

Grammar

English 900
The Macmillan Co. (paperback)
Language Patterns and Usage Book 2-2
Continental Press (duplicating master book)
Language Patterns and Usage Book 2-3
Continental Press (duplicating master book)
Language Patterns and Usage Book 3-1
Continental Press (duplicating master book)
Language Patterns and Usage Book 3-2
Continental Press (duplicating master book)
Adventures in Good English Book 3-2
Continental Press (duplicating master book)
Adventures in Good English Book 4-1
Continental Press (duplicating master book)
Adventures in Good English 4-2
Continental Press (duplicating master book)

*For publishers' addresses see page 25.

Level B - grades 4 through 6

Reading

Reading Kit A
Addison Wesley Co. (reading box)
Reading Attainment System Kit 1
Grolier Educational Corp. (reading box)
Reading Laboratory 1C
Science Research Associates (reading box)
Reading Laboratory 2A
Science Research Associates (reading box)
Reading Success Series Books 1, 2, 3, 4, and 5
American Educational Publications (paper pamphlets)
Read, Study, Think Book 4
American Educational Publications (paper pamphlet)
Step Up Your Reading Power
McGraw Hill (paperback)
News for You
Laubach Literacy, Inc. Edition B - (weekly newspaper)
Reading Thinking Skills Levels 1-4
Continental Press (duplicating master book)
Reading Exercises in Negro History Vol. 2
Continental Press (paperback)
Worldwide
Scholastic Book Services (paperback)
Dimensions
Scholastic Book Services (paperback)
Getting the Facts Levels C and D
Barnell Loft (paperback)
Locating the Answer Levels C and D
Barnell Loft (paperback)
Using the Context Levels C and D
Barnell Loft (paperback)
Language Arts Program Books 1-4
Cambridge Adult Basic Ed. Series, Cambridge Book Co.
(paperback workbooks)
Programmed Review of English, Unit 1, Spelling
Harper and Row (paperback workbook)

Grammar

English 2200
Harcourt, Brace and Javanovich (paperback)
Adventures in Good English Book 4-1
Continental Press (duplicating master book)
Adventures in Good English Book 4-2
Continental Press (duplicating master book)
Language Patterns and Usage Book 4-1
Continental Press (duplicating master book)
Language Patterns and Usage Book 4-2
Continental Press (duplicating master book)
Language Patterns and Usage Book 4-3
Continental Press (duplicating master book)
Language Patterns and Usage Book 6-1
Continental Press (duplicating master book)
Building Good English Book -42
Continental Press (duplicating master book)
Building Good English Book 5-1
Continental Press (duplicating master book)
Cyclo-Teacher
Field Enterprises, Inc. (auto-instructional kit)

Level C - above grade 6

Reading

We Are Black
Science Research Associates (reading box)
Reading Attainment System Kit 2
Grolier Educational Corp. (reading box)
Springboards
Portal Press Inc. (paperback)
News for You
Laubach Literacy, Inc. Edition B (weekly newspaper)
Reading Kit B
Addison Wesley (reading box)
Reading Laboratory 2B
Science Research Associates (reading box)
Getting the Facts Level E
Barnell Loft (paperback)
Following Directions Level E
Barnell Loft (paperback)
Reading for Understanding
Science Research Associates (reading box)
Reading Skills for Young Adults
Scott Foresman Co. (paperback workbook)

Grammar

Level C - above 6th grade

English 2600
Harcourt, Brace and Javanovich (paperback)

English 3200
Harcourt, Brace and Javanovich

Mastering Good English Book 6-1
Continental Press (duplicating master book)

Mastering Good English Book 6-2
Continental Press (duplicating master book)

Programmed Review of English Unit 1 Spelling
Harper and Row (paperback)

Programmed Review of English Unit 2 Diction
Harper and Row (paperback)

Programmed Review of English Unit 3 Writing
Harper and Row (paperback)

Cyclo-Teacher
Field Enterprises, Inc. (auto-instructional kit)

PUBLISHER'S ADDRESSES

Addison Wesley Company
Sand Hill Road
Menlo Park, California 94025

American Educational Publications
Education Center
Columbus, Ohio 43216

Barnell Loft Company
111 S. Centre Avenue
Rockville Centre, New York 11570

Cambridge Book Co., Inc.
488 Madison Avenue
New York, New York 10022

The Continental Press, Inc.
Elizabetntown, Pennsylvania 17022

Field Enterprises Company
2400 Hanover Street
Palo Alto, California 94304

Grolier Educational Corporation
845 Third Avenue
New York, New York 10022

Harcourt, Brace and Javanovich
757 Third Avenue
New York, New York 10017

Lauback Literacy, Inc.
New Readers Press
1320 Jamesville Avenue
P.O. Box 131
Syracuse, New York 13210

McGraw Hill Company
1221 Avenue of the Americas
New York, New York 10020

The Macmillan Company
866 Third Avenue
New York, New York 10022

Portal Press Inc.
605 Third Avenue
New York, New York 10016

Scholastic Book Services
54 North 44th Street
New York, New York 10036

Science Research Associates, Inc.
259 East Erie Street
Chicago, Illinois 60611

Scott Foresman
1900 East Lake Avenue
Glenview, Illinois 60025

Dolch Word List of Basic 220 Words*

a	don't	in	pick	those
about	down	into	play	three
after	draw	is	please	to
again	drink	it	pretty	today
all	eat	its	pull	together
always	eight	jump	put	too
am	every	just	ran	try
an	fall	keep	read	two
and	far	kind	red	under
any	fast	know	ride	up
are	find	laugh	right	upon
around	first	let	round	us
as	five	light	run	use
ask	fly	like	said	very
at	for	little	saw	walk
ate	found	live	say	want
away	four	long	see	warm
be	from	look	seven	was
because	full	made	shall	wash
been	funny	make	she	we
before	gave	many	show	well
best	get	may	sing	went
better	give	me	sit	were
big	go	much	six	what
black	goes	must	sleep	when
blue	going	my	small	where
both	good	myself	so	which
bring	got	never	some	white
brown	green	new	soon	who
but	grow	no	start	why
buy	had	not	stop	will
by	has	now	take	wish
call	have	of	tell	with
came	he	off	ten	work
can	help	old	thank	would
carry	her	on	that	write
clean	here	once	the	yellow
cold	him	one	their	yes
come	his	only	them	you
could	hold	open	then	your
cut	hot	or	there	
did	how	our	these	
do	hurt	out	they	
does	I	oven	think	
done	if	own	this	

*Published by Garrard Press, Champaign, Illinois

Part B - Communications Enrichment Lessons

Common Characteristics of the Lessons

Each of the twenty lessons has been written with an established set of common characteristics in mind. These commonalities will enchance both teaching and learning.

Commonalities as to students

1. They challenge students by using techniques and materials that will appeal to adults.

2. They keep students' interest by being fast-paced and dealing with relevant, adult topics.

3. Because attention spans are often short they provide for a wide variety of activities that offer a frequent change-of-pace.

4. They encourage learning because each student can enjoy success from every lesson.

5. They provide for immediate feedback of answers or for immediate discussion following an activity.

6. They afford the opportunity for students to participate actively; they are "doers", not just "absorbers".

7. They provide opportunity for students to practice the communication skills of listening, speaking, reading, and writing in a functional, non-drill setting.

Commonalities as to content, organization and approach

1. They have a common format, which facilitates interpretation and use of the lesson by the teacher, as follows:

   Goals
   Objectives
   Materials
   Teaching suggestions (not included in some of the lessons)
   Procedures and activities
   Summary and evaluation

2. They have been developed in terms of stated objectives.

3. They contain suggestions for presenting the lesson to three levels of students - Level A, B, & C.

4. They provide for alternatives; it is not necessary to teach all the activities shown for each lesson; others may be added.

5. They are remedial in nature.

6. They are designed not only for large group instruction but also for small groups, peer teaching, and individualized teaching.

7. They make extensive use of educational media approaches and material; thus, the lessons provide in depth experiences in visual literacy.

8. They make use of games and other creative and innovative devices that motivate learning.

9. They are approximately 90 minutes in length.

10. They are intended to be written clearly enough that the teacher who has never seen a lesson previously can understand and teach it successfully.

11. They are written with the thought in mind that many ABE teachers also hold a full-time position elsewhere and that many of them are not trained as teachers. Therefore, the instructions are explicit and sometimes more extensive than the professional teacher needs. In most cases a sample copy of exercises, diagrams, drawings, or such to be used in the lesson are included. In any case the thoroughness with which the lessons are explained should save the busy ABE teacher countless hours of preparation and should assure him greater confidence in his teaching as well as improve the quality of instruction.

12. They are written so that ordinary educational media equipment (16 mm. projectors, slide projectors, tape recorders, overhead projectors, etc.) and consumable instructional materials are available. No special equipment is called for and the instructional materials are reasonably inexpensive.

13. Each lesson has two titles: (a) a teacher title, and (b) a student title. The teacher title is worded such that it succinctly tells the teacher the content of the lesson; the student title is worded such that it, hopefully, gains the interest of students by intriguing them with a bit of mystery about the lesson's content.

14. They have been designed so that each student will produce one or more products demonstrating his understanding of the lesson's content.

Sequence of the lessons

As explained already the lessons are not arranged in a cummulative sequence. It becomes the teacher's decision to choose an order that will be best for him and his students in terms of background and interests. However, Lesson 1, "Observation," has been designed, as you will see on examination, to be taught as the first lesson. It contains a number of interesting activities and allows for wide student participation; thus, it can well serve as a "kick-off" for the curriculum and, hopefully, motivate students to become interested in and want to attend the remaining sessions. The "Communications" and "Verbal and Non-Verbal Communications" are quite similar in nature. The teacher should examine these lessons, then decide whether to space them closely together or further apart in the curriculum. In any case the relationship between the lessons should be pointed out to the students.

The order in which the lessons are arranged in this booklet represents one order in which they may be taught - an order which may be logically followed. The teacher should study all the lessons carefully, then start with those that offer the best possibility of success for him and his students.

After an order has been decided upon it is suggested that a schedule be made up showing the student title for each lesson and the date each is to be taught. A copy of this schedule should be posted in appropriate places, circulated through the prison, and then given to each student at the first class session. Efforts of this kind will encourage class attendance.

Teaching suggestions

1. Become familiar with the entire curriculum before teaching any of the lessons. Learn the thrust and the spirit of the whole program.

2. The lessons are intended to be a resource to you; feel free to add, delete, or adapt any suggested activities or questions that will take best advantage of your background and interests and those of your students, the amount of time available, and the availability of equipment and materials. The teacher is in the best position at a given moment to judge and select suggestions to help students learn. Do not be bound by the lesson plan; instead use it as a guide.

3. Before teaching a lesson study it carefully far enough in advance to order materials, make duplicated copies, and get supplies and equipment ready.

4. Suggestions are given for making each lesson adaptable to Level A, B, and C Students. Feel free to select from any of those given and add others that will be appropriate for your students.

5. Make substitution for suggested materials that violate local regulations. For example, prisoners may not be allowed to use scissors as recommended in certain lessons, in some prisons.

6. State at the beginning of the program and at the beginning of each lesson the rewards that will be given.

7. The lessons are designed primarily to be non-lecture, student-, not teacher-centered. Make every effort to keep this philosophy in mind throughout each lesson. Try these techniques:

   a. Divide the class into small groups as often as possible
   b. Offer individualized instruction frequently
   c. Make use of peer teaching where students have the ability to help each other
   d. Make use of the inductive approach, i.e., ask questions that get students to discover answers instead of telling the answers out right
   e. Ask questions that require more than a one or two word answer. Use a number of questions that begin with why and how rather than who, what, and where

f. Plan for discussion to take place, because discussion makes a class livelier.
g. Recognize progress and encourage students to improve; both oral and written comments are helpful
h. Use a teacher aide to help if one is available.

8. Remember that these lessons provide functional situations in which students may practice listening, speaking, reading, and writing skills. Seize every opportunity to enable students to use these skills. Many times an oral activity in a lesson may be converted into a writing activity, or vice versa, to give students the most worthwhile experience. Have students read nearly everything that is written - words and sentences on the board, on duplicated copies, in books used in class, and papers they themselves write. Too much writing can be tiring and boring for students. Be sure there is a balance of all four skills - listening, speaking, reading, and writing - in every lesson.

9. The lessons are written so that students will continuously be successful. Even answers that are wrong should be corrected in an encouraging manner. Most of the activities are open-ended, allowing for much discussion and difference of opinion.

10. Relate the content of any lesson, where possible, to any current event that is known to the students.

11. Show the relationship between the lessons, if any. Remind them that "we did something like this in the lesson on _____" or that "we will learn more about this in the lesson on _____."

12. Use the blackboard as much as possible. Everything you write on it provides good reading practice for students; call on them to read it back when appropriate.

13. Fill in the evaluation form at the end of each lesson.

14. The lessons have been placed in loose-leaf notebook form, which will make it easy to shift the position of the lessons according to the order in which the teacher desires to teach them. This arrangement also allows the teacher to insert notes or related teaching materials for each lesson.

15. As explained elsewhere teach the lessons in any order.

16. The lessons are not directed at any one ethnic or minority group. If the students in your classes are predominantly of a particular ethnic group, where feasible, substitute reading selections, poetry, music, art, or other materials that are endemic to that group.

17. The teacher should encourage good speech not by "correcting" that used by the students so much as by being a good model of speech himself through attention to pronunciation, grammar, and vocabulary.

LESSON 1

TEACHER TITLE-OBSERVATION
STUDENT TITLE-BEER, PERFUME, AND LACE

Goals

The purpose of this lesson is to help the student realize how effectively he can use his five senses as a basis for learning. The student should also learn that using the senses accurately improves his chances to succeed in school and in life. This is the first lesson in this curriculum because pure sensory stimulation, awareness, and discrimination are basic to learning English communication skills. Hopefully, this lesson will be interesting enough that it will create a favorable impression toward all the other lessons in this curriculum and will encourage learning and attendance.

Objectives

1. To practice using the senses of sight, hearing, touch, taste, and smell.
2. To become more aware of the importance of the senses in learning.
3. To compare, contrast, and discriminate among similar stimuli.
4. To communicate and discuss the observations.

Materials

1. Blackborad and chalk
2. Paper and pencils
3. 4 vials of equal size labeled A, B, C, D for Activity 1 (Baby food jars are suggested.)
4. 4 vials of equal size labeled 1, 2, 3, for Activity 2 (Baby food jars are suggested.)
5. 4 tablespoons each of sugar and salt for Activities 1 and 2.
6. 1 teaspoon for Activity 1 and 2
7. 1 tablespoon for Activities 1 and 2
8. 4 medicine droppers for Activity 1
9. Water for Activities 1 and 2
10. Vinegar and extracts of almond, vanilla and lemon for Activity 3.

11. 3-2"x2" covered boxes (or similar small size) labeled A, B, C for Activity 3

12. 1 covered cardboard box, approximately 12"x12" for Activities 4 and 5

13. A collection of scraps of various fabrics, including panties, for Activity 5.

14. Duplicated copies of Exercise 1, "Answer Sheet for Sensory Observations" for Activities 1 - 4. (Alternative - copy this answer sheet on the board)

15. Copies of optical illusions (attached) for Activity 6.

16. Duplicated copies of Exercise 2, "Answer Sheet for Optical Illusions for Activity 6 (Alternative - copy this answer sheet on the board)

17. Overhead projector (optional)

18. Tachistoscope (optional) for Activity 10.

19. Flash cards (optional) for Activity 10.

20. Film for showing one to two minute observation for Activity 7.

Teaching suggestions

1. The following activities are suggested for this lesson. All or some of these activities can be used, dependent on time and size of class.

2. As each activity is introduced (teacher chooses sequence), the teacher should explain the purpose of the experiment, give directions, and state the outcomes expected.

3. In some cases, two trials may be used -- one as a pretest and one as a post-test. The first trial or experience will acclimate and familiarize the subject with the material, type, quality and quantity of stimuli. The second trial will show whether the ideas have been assimilated and whether better sensitivity to the use of the senses has occurred.

Procedures and activities

1. Start the lesson by stating a challenge, such as "In this lesson we are going to find out which student in the group is the best observer. We're going to find this out by testing each of the five senses that everyone of us

has. We're going to test how well you see, hear, taste, smell, and fell. We'll find out which one of you does each of these things best and which one uses them the best overall. Then we're going to see which person can use these five senses to form the best judgment about some experiments we're going to do. Perhaps this lesson will give you some surprises about yourself. You might learn that you're a better user of some of these senses than you thought and you might also find you're not quite as keen on some of them as you have always thought yourself to be."

2. At this point, or at the appropriate time in the lesson, explain why the senses are important in everyday life. The teacher might say, "Some of you, in fact, might not be here if you had used your senses more effectively. For example,

a. Casing a joint
b. Finding all burglar alarms
c. Determining police schedules

We do not want to teach you to use your senses for these purposes; I am only saying that those of you who have done any of these things used your senses either wisely or unwisely." The teacher should go on to explain that the senses can be used also for other matters too:

a. For determining personal feelings. For example: How do you know when your woman is happy? Angry? Sad? How do you know her favorite foods? How do you know her favorite perfumes?

b. For saving your own life or that of a loved one. For example: If you smell gas in a dark room, would you light a match?

The teacher should add other examples, if necessary.

3. Conduct these experiments:

Activity 1 - Tasting

Take 4 vials (baby food jars are suggested) of equal size, fill each about half way with water, and label them A, B, C, and D. In one vial add 1 teaspoon of sugar or salt; in a second, add 1 tablespoon sugar or salt; and in a third, add 2 tablespoons of sugar or salt. The fourth vial should contain pure water. Ask for volunteers to taste each, using medicine droppers to place drops on tongue. Continue until everyone has tasted every vial. Allow for free

discussion during this activity. Have each student record his answer on the attached answer sheet, Exercixe 1 - "Answer Sheet for Sensory Observations." Discuss the answers.

Activity 2 - Smelling

Take covered vials (baby food jars are suggested.) of equal size containing about half water mixed with different flavors, such as almond, vanilla and lemon extract, vinegar, sugar, or salt. Label vials 1, 2, 3 and 4. Proceed as with Activity 1, allowing for participation by everyone, discussion, and recording of answers on Exercise 1, "Answer Sheet for Sensory Observations." Discuss answers.

Activity 3 - Feeling and hearing

Use 3 covered boxes of the same size (2"x2" or a similar small size) containing different objects of varying weights, such as a penny, a quarter, and a half dollar, or use stones, bolts, washers, or such. Label the boxes A, B, and C. By using only the senses of feeling and hearing determine which box is lightest and which is heaviest as students pass the boxes around. Record the answers on Exercise 1, "Answer Sheet for Sensory Observations." Discuss the results.

Activity 4 - Feeling

Use a covered cardboard box approximately 12"x12" with a hole cut in one side large enough for the student's hand and arm to be inserted. Place a very sensory object inside (cooked spaghetti, an oyster, a slice of bread). By feeling it, the student attempts to guess it entirely by feeling it. Proceed as with the previous three activities. Record the answer on Exercise 1, "Answer Sheet for Sensory Observation."

Activity 5 - Feeling

Find the underwear. Using the same cardboard box, or a similar one, that was used in Activity 4, place several scraps of various types of fabric, including a pair of underwear. Each student reaches inside the box, feels the fabrics, describes the texture of each,

and attempts to find and pull out the underwear. Proceed with discussion as in the previous four activities; note that no answer is to be recorded on the answer sheet.

Activity 6 - Seeing

Use the drawings of the attached optical illusions or either project on an overhead transparency. Explain that these are drawings. After discussing each drawing, have the students record their answers to each set of drawings on Exercise 2, "Answer Sheet for Optical Illusions." Discuss each answer getting the students to understand that optical illusions can be quite deceiving. Ask them if they know any other optical illustion they can demonstrate. (Note: The items in drawings 1, 3, 4, 5, and 6 are equal.)

Activity 7 - Seeing

After looking at optical illusions, tell the class that they are now going to look at something more difficult that requires even greater powers of observation. Then show a short one to two minute incident from any film available that shows interaction among several people. After showing the film ask the students to recall specific details portrayed in the film, such as clothing work, specific incidents that happened, number of people involved, etc. (Before showing the film to the class, preview the film several times to prepare your questions and to be sure of answers.)

Activity 8 - Hearing

To call attention to the importance of accurate listening, read this sentence to the group:

I have 20 sick sheep and one died. How many sheep do I have left. (Note: unless careful listening is done "20 sick sheep" will sound like "26 sheep) (The answer is 19.)

Activity 9 - Hearing

To call attention to the relationship between hearing and speaking, the teacher repeats a sentence using each of the words in the pairs below. The subject of the sentence should contain

the name of a member of the class or that of a local place of interest.

Sample: gets get

1. Joe gets out of jail in two months.
2. Joe get out of jail in two months.

The teacher then asks. "Is sentence 1 or sentence 2 correct?" Answers can be indicated by a show of hands. Discuss each sentence briefly. The teacher should bring out the point that the way in which we talk is influenced by the way we use the sense of hearing.

Level A

(Use the following items for Level A students.)

brought	brang
light	lighted
gonna	going to
brung	bring
he good	he is good
they is good	they are good

Level B

(Use the following items for Level B students.)

restaurant	resterant
bath	bathe
realize	reelize
television	telvision
libary (li-bary)	library
drown	drownded

Level C

(Use the following items for Level C students.)

permanent	permament
government	goverment
stumick	stomach
speciFIC	SPEcific
dwarve	dwarf

Activity 10 - Seeing (alternative activity)

Using a tachistoscope or flash cards, provide practice in realizing that the sense of sight has much to do with reading ability. Expose each of the words and non-sense words below very briefly (perhaps 2 seconds, but vary this to assure success).

For Level A students, use two different activities:

a. Copy each word they see
b. Determine which ones are words

For Level B and C students, in addition to a and b above, add two more activities:

c. Determine which words are misspelled
d. Discuss the meaning of each word

Level A	Level B	Level C
was	pirate	orchard
say	private	orchid
be	heard	destroy
de	head	stationery
the	lead	stationary
hte	led	colonial
eth	principle	colonel
mo	principal	personnel
na	breath	personal
an	breathe	omission
am	whole	commission
	hole	weather
	angle	wheather
	angel	whether

Note: None of the words in the Level B and C lists are misspelled; the teacher may misspell any of these in terms of the interests and capabilities of the class.

Summary and evaluation

1. Discuss individual outcomes and progress made. Determine who used each sense the best and who was the best overall. If each activity is done twice, compare the time it took on the first trial for each sense as contrasted to the second trial.

2. Summarize the purposes of the lesson, reiterating the importance of using the five senses accurately for effective living and learning.

3. Explain again that this is the first lesson in this curriculum and that it is a good example of what the others will be like. Encourage attendance in order that students will be able to improve their communication skills.

4. Allow students to discuss what they liked and disliked about the lesson.

5. Call on a student(s) to summarize what was learned in the lesson.

6. Have each student fill in the evaluation form and collect it.

Exercise 1 - Answer Sheet for Sensory Observations

Activity 1 - Tasting

Place correct letter (A, B, C, or D) in blank.

1. Which vial contains no salt (sugar)?_____

2. Which vial is salty_____, saltier_____, saltiest_____?

3. Which vial is sweet_____, sweeter_____, sweetest_____?

Activity 2 - Smelling

Pick the word that best describes what is in each vial and write the word in the blank.

Words: sugar almond ammonia cinnamon lemon

salt garlic perfume vanilla vinegar

Vial 1_____ Vial 2_____

Vial 3_____ Vial 4_____

Activity 3 - Feeling and hearing

1. Which box is the lightest? A B C (Circle one)

2. Which box is the heaviest? A B C (Circle one)

Activity 4 - Feeling

The object in the box is a _____.

Exercise 2 - Answer Sheet for Optical Illusions

Write your answer in the blank space to the right of each question.

Drawing #1

Which line is longer, A or B? _____

Drawing #2

What do you see? _____

Drawing #3

Which square is bigger, A or B? _____

Drawing #4

Which line is longer, A or B? _____

Drawing #5

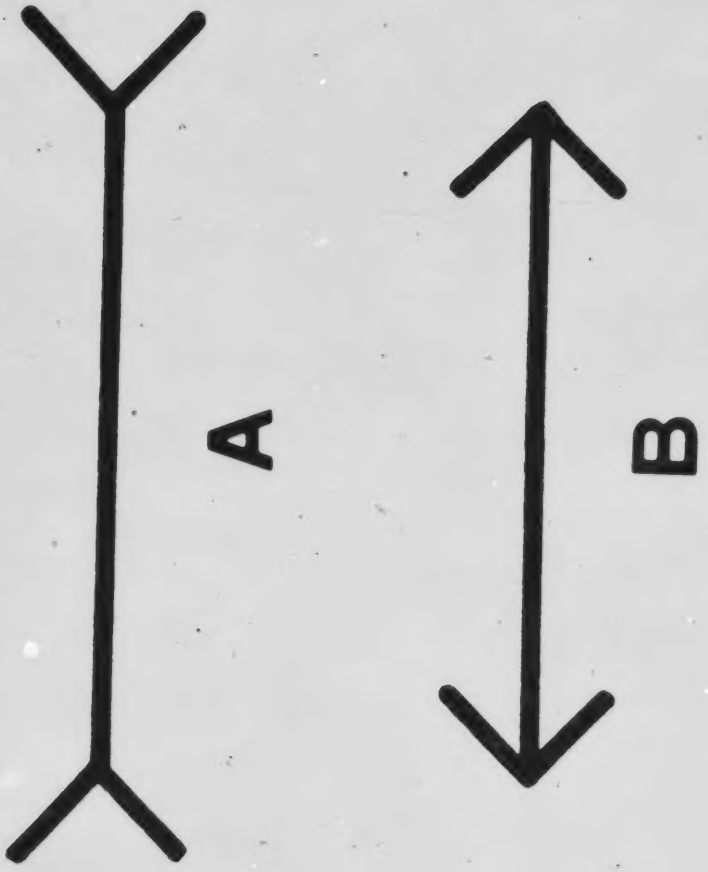
Which bar is longer, AC or BC? _____

Drawing #6

Which pattern is bigger, A or B? _____

Optical Illusions

Drawing 1



Optical Illusions

Drawing - 2

Optical Illusions

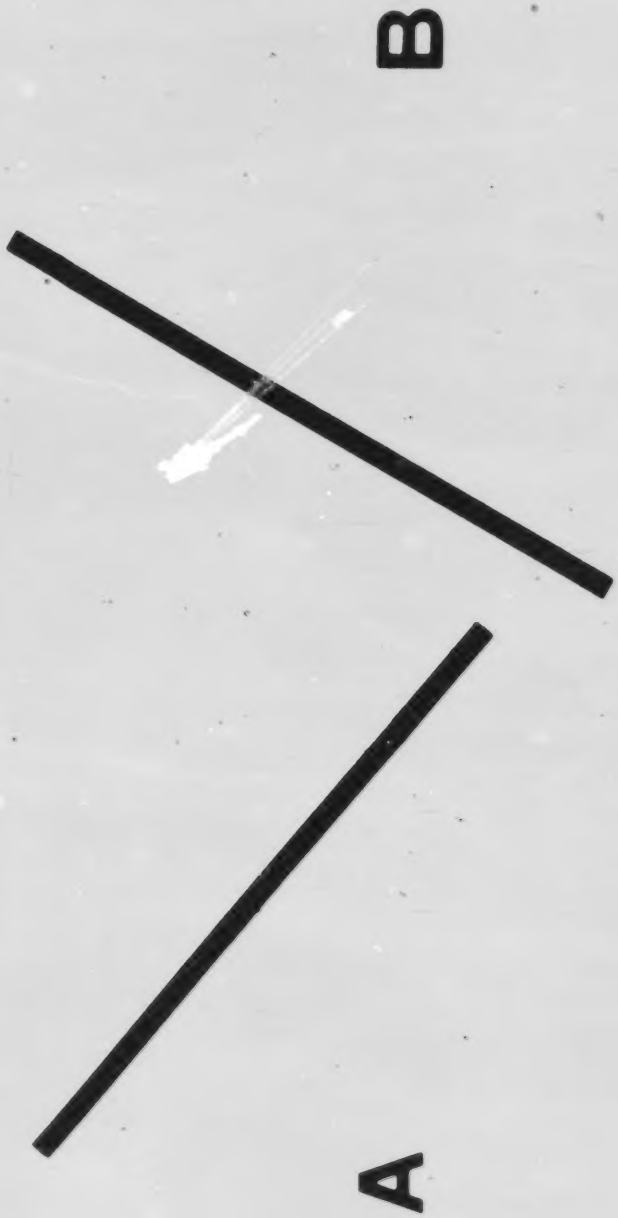
Drawing - 3

B

A

Optical Illusions

Drawing - 4



Optical Illusions

Drawing - 5

Optical Illusions

Drawing - 6

LESSON 2

TEACHER TITLE - VERBAL AND NON-VERBAL COMMUNICATION
STUDENT TITLE - TALKING WITH AND WITHOUT WORDS

Goals

The key point in this lesson is to give the students practice in communicating and interpreting the actions of others on the verbal and non-verbal level. This includes an awareness of the factors in good oral communication and the use of gestures and other non-verbal expressions as a means of communication. The outcome of this lesson should provide the students with an understanding of how their verbal and non-verbal communications influence their inter-personal relations with others.

Objectives

1. To gain a better understanding of verbal and non-verbal communication in daily living.
2. To practice and use verbal and non-verbal communication activities.
3. To perceive and understand the verbal and non-verbal communication of others.

Materials

1. Blackboard and chalk
2. Pencils and paper
3. Geometric designs (See Exercises I through IV attached) (Activities 1 and 2)
4. Screen (a portable blackboard or other device will be appropriate)
5. Pictures (or slides) showing human activities for Activities 3 and 4 (samples attached)
6. Oaktag paper
7. Tape recorder and tape (optional)
8. Video tape recording and play back equipment (movie camera or Polaroid may be substituted) (Optional)

Teaching suggestions

1. If the equipment is available, the activities may be either audio - or videotaped (a movie camera or Polaroid camera could be substituted). The playbacks would allow students to evaluate their own performances in a very critical manner, as well as establish a good oral language experience.

2. Point out that some of the activities in the lesson are similar to those in another one; "Communication" (or "Tell It Like It Is")

Procedures and activities

Start the lesson by saying something such as: "Tonight is 'Fun and Games' night, a chance to do your own thing. We're going to find the best actor, the best kidder, best trickster, and the best con-artist. We are also going to find the best put-down artist, judge, and detective. We're going to have a series of situations in which you're going to learn that we often need to use more than words to tell someone else something. Think about the point to this lesson as you take part in the activities."

Activity 1 - "Hidden Voice"

The teacher selects any one of the four exercise sheets (attached to this lesson), depending on the group's level. Keep in mind that the exercises are arranged in an increasing order of complexity. Choose the more simple exercises first.

Then say to the class, "I need a volunteer who will take this design and go behind the screen. Don't let anyone see it. Then I want you, while standing behind the screen, to look at the card and give the class directions for copying it down on their papers so they will end up with the same design you have. You may not tell the name of the design, just give us directions for drawing it. No one may ask you any questions. We want to see how many members of the class draw their design more nearly like yours."

At the end of the activity, have every member of the class hold their papers up. Show them the design the student was describing. See how they compare.

Through discussion, bring out these points:

1. The exercise was difficult for the speaker because he was not allowed to use any gestures.
2. The exercise was difficult for the rest of the class because they were not allowed to ask any clarifying questions.
3. People need to be able to talk freely with each other for complete communication to take place.

Activity 2 - "Face to Face Talk"

Select another design from among the four attached to this lesson, except choose a more difficult one. Follow the same procedures as for Activity 1 except that the volunteer stands in front of the class with the design concealed but in front of him. The class may ask questions during his description, but the volunteer may not use his hands.

Follow-up by comparing the drawings by class members with the original design. Raise the question as to how this activity was different from Activity 1 and what were the differences in them. Bring out the point that the volunteer was limited by not being able to use his hands for gesturing, but that communication took place more easily because questions were permitted.

Activity 3 - "Pick the Title"

(Note: the teacher should record the responses of Level A students; Levels B and C should be able to record their own responses.)

Find several pictures (or slides), or make copies of those attached, showing people in various interesting human activities.

The teacher says something to this effect: "Here is a group of pictures (or slides). Examine them carefully. What are the pictures saying? Then you are to make up and write down a title for each picture. We'll then decide who has made up the best title."

Upon completion, take the pictures (or slides) one by one and let each student read his caption. Write (or have a student write) each of these on the blackboard. Let individuals tell why they made up their title. Through discussion decide on the best title for each picture.

Activity 4 - "What Did They Say?"

Follow the same procedures as for Activity 3 except ask the class to write what they think the people in the pictures (or slides) are saying.

Activity 5 - Pantomine

Explain that in this activity the student will act out an emotion to communicate. List emotions such as these on the board:

anger	hate	love	lust	fear
joy	hope	sorrow	puzzlement	

If necessary, explain what pantomine is. Tell the class to look at the list and each picks out an emotion that they can pantomine for the class. As each is acted out, students raise their hands when they think they recognize it. Discuss what it was the actor did that communicated his emotion. After all members of the class have had a turn, bring out the point that it is always necessary to use words to tell what we want to say and that people everday communicate with each other in these ways. Ask the class to give examples of non-verbal communication that they have recently seen (on television, while talking with each other, while talking with a visitor, when being given an order, etc.)

Activity 6 - Role playing

As opposed to the non-verbal nature of pantomine in Activity 5, role playing calls for verbal activity. List the following, or similar, pairs of roles on the board:

father	- son	brother	- sister
father	- daughter	sister	- sister
husband	- wife	self	- girlfriend
mother	- son	self	- judge
brother	- brother	self	- guard

Have the students pair up and select one of the pairs they will role play for the class. Give them a specific scene (discussing a favorite television program, using the family car, asking for money, asking for advice about sex, etc.). Give each pair a few minutes to prepare their presentations. After listening to each pair, discuss which pairs were the most convincing and why. Bring out the point that those who choose their words most accurately usually communicate their meanings much better.

Summary and evaluation

1. Summarize the importance of verbal and non-verbal language in daily living.

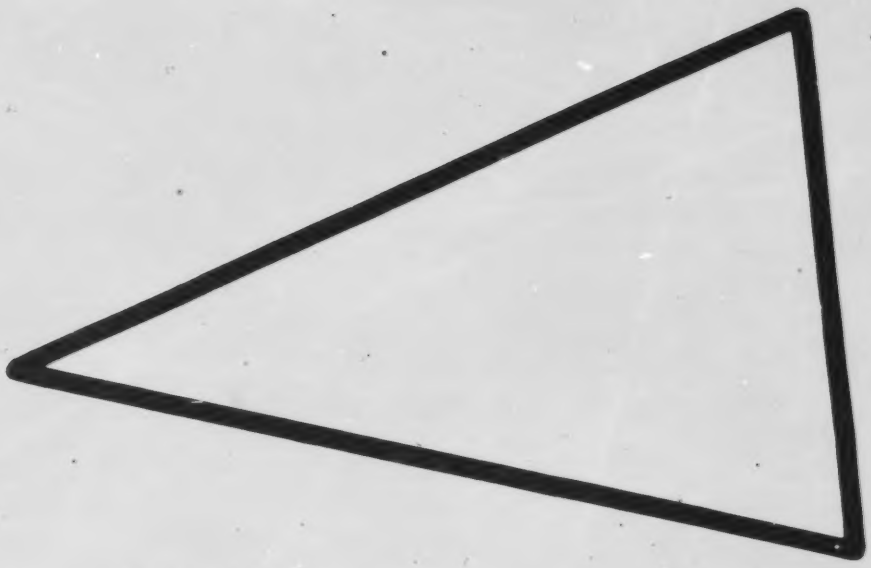
2. Determine which students were the best actors and why.

3. Allow students to discuss what they liked and disliked about the lesson.

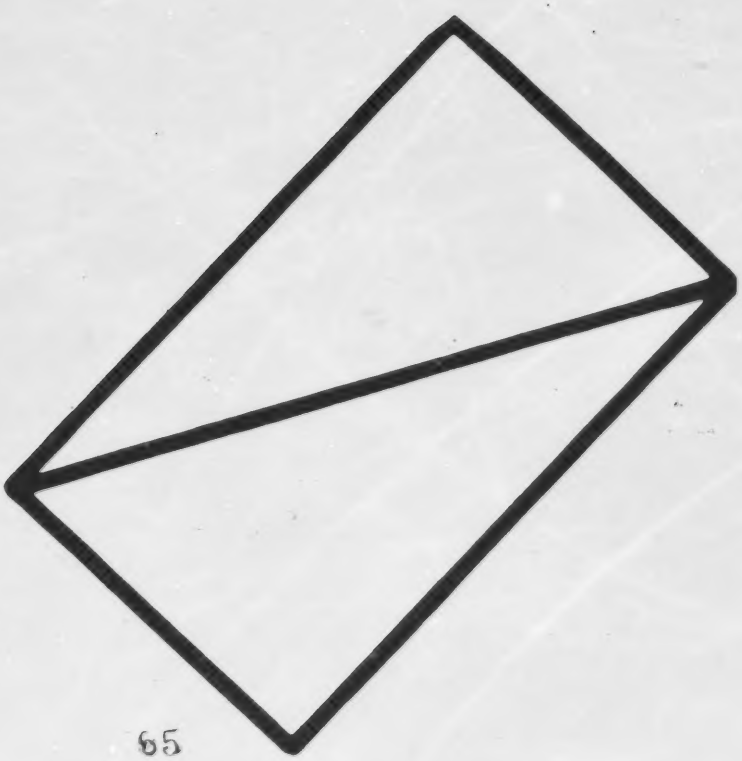
4. Call on a student(s) to summarize what was learned in the lesson.

5. Have each student fill in the evaluation form and collect it.

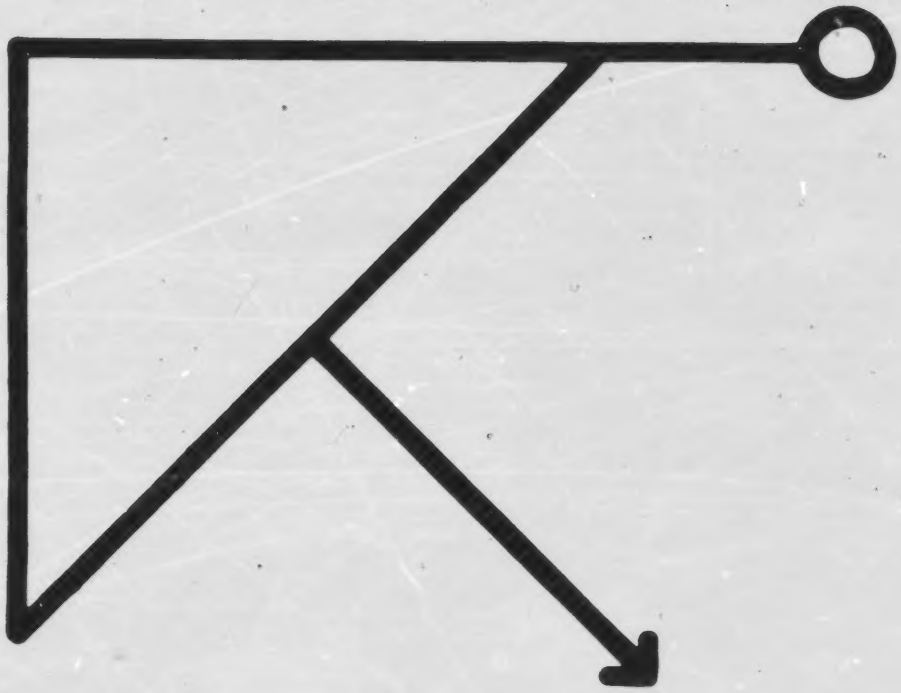
Exercise - 1



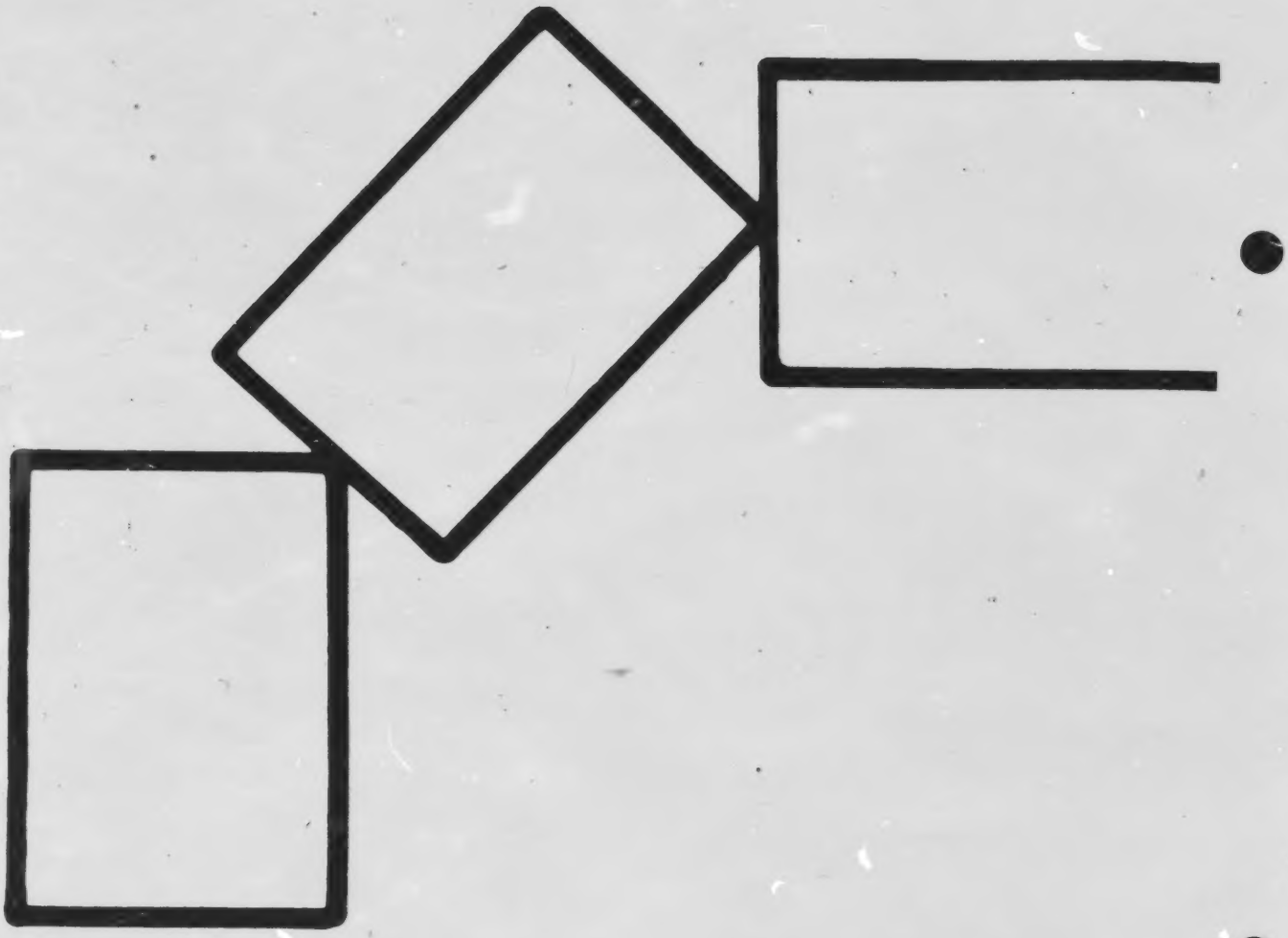
Exercise - 2



Exercise - 3



Exercise - 4



Sample 1 - Activities 3 and 4

Sample 2 - Activities 3 and 4

LESSON 3

TEACHER TITLE - PRINTING
STUDENT TITLE - FORM PRINTING

Goals

The purpose of this lesson is to give confidence to the individual when confronted with standardized forms which he must complete. This encompasses the ability to interpret the purpose of the information desired and the understanding of what is considered pertinent to the completion of the form. The lesson also provides practice in printing and calls attention to the importance of legibility in handwriting.

Objectives

1. To properly fill out standardized forms.
2. To recognize common terms used in these forms.
3. To follow directions.
4. To recognize and print the letters of the alphabet legibly.

Materials

1. Duplicated copies of Exercise 1, "Following Directions," Forms A and B, for Activity 1 (sample attached)
2. Paper and pencils
3. Blackboard and chalk
4. Empty cartons (cereal boxes, or such) for Activity 2
5. Duplicated copies of Exercise 2, "What's on a Carton?" (sample attached)
6. Blank copies of basic forms for Activity 3 (samples attached)
7. Overhead projector and transparencies (optional)
8. Opaque projector (optional)
9. Duplicated copies of printed letter and numeral forms for Activity 4 (sample attached)

Teaching suggestions

1. The teacher may select any combination of the following activities that will best meet the needs of the class.

2. Variations for students at different levels of achievement will need to be made for the lesson. Several suggestions are given.

3. For Activities 2 and 3, furnish cartons and forms that are relevant to the students.

4. Students who have extreme difficulty with legible printing should spend much of the lesson on Activity 4.

5. Encourage students to work on gaining greater legibility in printing by practicing outside of class.

6. Before teaching the lesson, examine carefully each form that is to be used in Activity 3 in order to be able to answer authoritatively each item on the form. Invite resource persons to come to the class if necessary.

Procedures and activities

Introduce the lesson by saying something to this effect: "Tonight we are going to learn to fill in many of the ordinary forms we often use that sometimes give us difficulties. We are going to be filling in forms such as job applications, loan applications, checks, bank deposits, etc. It is important that forms like these be filled in correctly, else a person likely may not get what he is asking for.

"Good handwriting is also important in filling in these forms. Did you know that large department stores lose around one million dollars per year simply because sales slips are not written legibly by their clerks? I heard a story once about a lady who ordered a dollar's worth of needles. Several days later a truck appeared at her home and delivered several boxes of needles. It turned out that she had placed the decimal point in the wrong place and the company had sent a hundred dollar's worth of needles!

"So in this lesson we want to think about following directions carefully, about writing legibly, and about being accurate in every way. Chances are that those who are best at these things are going to be the people who get the jobs, loans, or whatever they are after."

Activity 1 - Following directions

Give out duplicated copies of Exercise 1, "Following Directions". (Two forms of this exercise are attached; use Form A with Level A students, Form B with Levels B and C students). Emphasize that the purpose of the exercise is to practice following directions of the type that are found on many forms. This activity will help students in learning to read complicated forms more critically. After the exercise is finished discuss how well they did or did not follow directions and reiterate again that careful reading is the first step in filling in forms accurately. "Read before you write."

Activity 2 - What's on a Carton?

Find empty cartons that contain a good bit of print (cereal boxes are best, labels from canned goods could also be used) and give one to each student, or let two to four persons share the same one. Give them also a duplicated copy of Exercise 2, "What's on a Carton?" (sample attached) and let them fill in the questionnaire. (Do this exercise orally with Level A students.) Correct the answers orally; collect the papers if you wish. While this is primarily a reading activity make the point also that cartons and labels furnish more information than the casual observer thinks, but that with careful inspection, all of it can be found. The same is true with filling in forms -- one has to examine them very carefully in order to know just what they are saying and to be accurate in filling them in.

Activity 3 - Filling in Forms

Obtain copies of such basic forms:

job applications
Social Security
driver's license
W-4 (withholding form-IRS)
Income Tax Forms 1040-IRS
U.S. Savings Bonds application
loan application
personal checks

bank deposit slips (checking & savings)
savings withdrawal slips
money orders

Have enough copies of the forms you use so that each student has three copies of each. Level A students should practice with the most basic forms (job applications, money orders, loans, Social Security); Levels B and C students can practice with these as well as the more complicated ones. Students should be made aware that help can be obtained in filling in many of the forms (for example, IRS agents will help in filling out Form 1040; loan officers of banks will help in filling in loan applications).

If possible, have one or more of the forms on an overhead transparency or project them with an opaque projector. Go over each item in the forms. Ask what information should be written in each section. Answer questions so that everyone understands the form. Then give a copy of the form to each student; let him fill it in. Check them over, give them another copy or two of the form to fill in if continued work will bring about understanding and accuracy. Let students in pairs exchange and criticize each other's forms. Give students the chance to ask for those forms which they would like to practice filling in.

Activity 4 - Printing

Some students, especially those in Level A, may have difficulty in writing printed letters legibly. Identify these students while the forms are being filled in and give them some basic instruction in letter formations (see sample letter forms attached; give copies to students who need them). Write simple words on the board for them to copy, such as happy, out, where, exit, many, etc. Write models to be copied on the paper for those students who have great difficulty. To avoid the dullness which this type of drill has for some students, let them make as many little words as possible out of such words as Thanksgiving, umbrella, and affectionate, writing the little words down in printed form. Encourage the students to practice on their own outside of class and to evaluate their own work.

Summary and evaluation

1. Collect forms and examples of printing; study them and indicate to students where they were wrong or where they need to practice.

2. Allow students to discuss what they liked and disliked about the lesson.

3. Call on a student(s) to summarize what was learned in the lesson. Supplement with as much explanation as necessary to make the purposes of the lesson clear.

4. Have each student fill in the evaluation form and collect it.

Exercise 1 - Following Directions

Form A

CAN YOU READ DIRECTIONS?

Directions: Read all the questions before you write anything.

1. Put a square around the words "CAN YOU READ DIRECTIONS?"
2. Write your name in the top, right hand corner.
3. Draw a circle around the word NAME in question #2.
4. Put an "X" under the number 4.
5. Put a line under the word "put" in question 4.
6. Say your name (out loud).
7. Spell the word "DOG" at the end of this test.
8. Put a dot on the letter "1".
9. Write your last name here._____
10. Don't do any of the questions on this paper. This is a joke.

Exercise 1 - Following Directions

Form B

CAN YOU FOLLOW DIRECTIONS?

This is a timed test -- you have three minutes only.

1. Read everything carefully before doing anything.
2. Put your name in the upper right-hand corner of this page.
3. Circle the word "NAME" in sentence two.
4. Draw five small squares in the upper left-hand corner.
5. Put an "X" in each square.
6. Put a circle around each square.
7. Sign your name under the title of this paper.
8. After the title, write "YES, YES, YES."
9. Put a circle completely around sentence number seven.
10. Put an "X" in the lower left corner of this paper.
11. Draw a triangle around the "X" in the lower left corner of the paper.
12. On the back of this paper, multiply 703 by 66.
13. Draw a rectangle around the word corner in sentence four.
14. Loudly call out your first name when you get this far along.
15. If you think you have followed directions carefully to this point, call out "HAVE."
16. On the reverse side of this paper, add 8950 and 9805.
17. Put a circle around your answer, and put a square around the circle.
18. In your normal speaking voice, count from ten to one, backwards.
19. Punch three small holes in the top of this paper, with your pencil.
20. If you are the first person to reach this point, LOUDLY call out "I AM THE FIRST PERSON TO THIS POINT, AND I AM THE LEADER IN FOLLOWING DIRECTIONS."
21. Underline all even numbers on the left side of this paper.
22. Put a square around each written-out number on this paper.
23. Loudly call out "I AM NEARLY FINISHED, I HAVE FOLLOWED DIRECTIONS."
24. Now that you have finished reading everything carefully, do only sentences one and two.

Exercise 2 - What's on a Carton

CARTON QUESTIONNAIRE

1. The name of this product is _____.

2. This product was made by _____.

3. This product was made in the state of _____.

4. The weight of this product was _____.

5. This product has _____ ingredients.

6. Circle any of the ingredients listed below that are in this product:

flour	corn starch	vegetables
salt	dextrose	meat
sugar	artificial flavor	fruit
cocoa	spices	grain

7. How much does this product cost?_____.

8. How long does it take to prepare this product?_____.

9. With what other product could this be used?_____.

10. List the descriptive words that would cause people to buy this product.

Activity 3

Printed Form - Sample 1

FORM W-4 (Rev. July 1970)
Department of the Treasury
Internal Revenue Service

Employee's Withholding Exemption Certificate

Type or print full name _____ Social Security Number _____

Home address _____ City _____ State _____ ZIP code _____

EMPLOYEE:

File this form with your employer. Otherwise, he must withhold U.S. income tax from your wages without exemption.

EMPLOYER:

Keep this certificate with your records. If you believe the employee claimed too many exemptions advise your District Director.

HOW TO CLAIM YOUR WITHHOLDING EXEMPTIONS

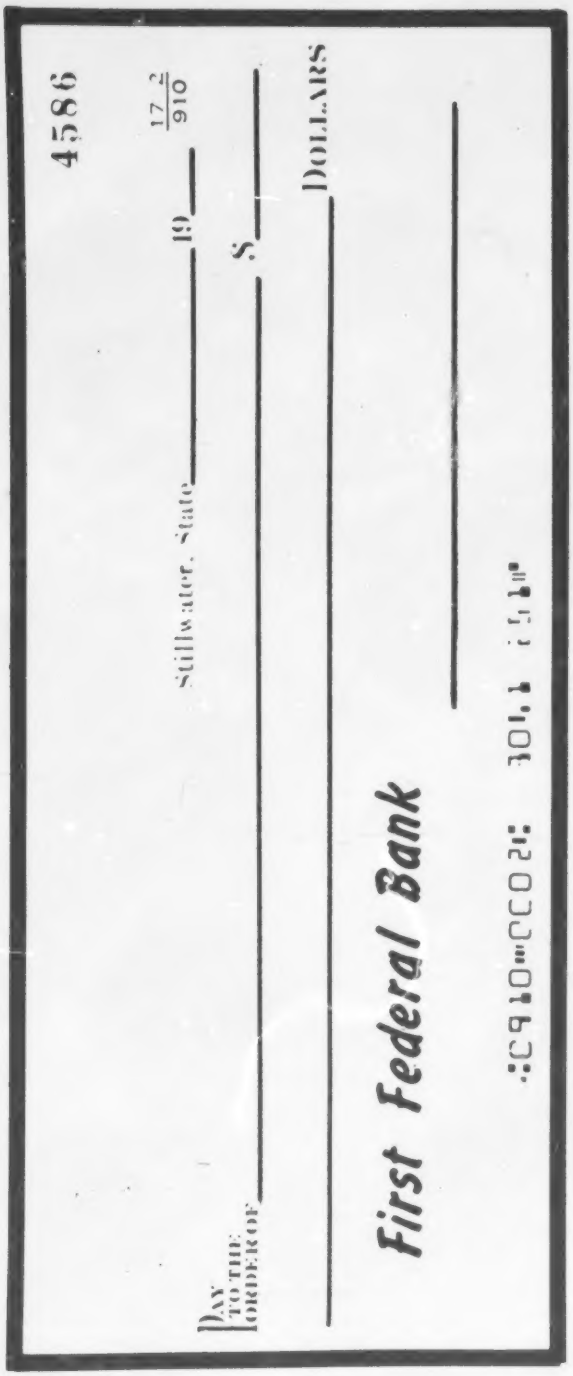
1. If SINGLE (or if married and wish withholding as single person), write "1" If you claim no exemptions, write "0" . . .
2. If MARRIED, one exemption each is allowable for husband and wife if not claimed on another certificate.
   (a) If you claim both of these exemptions, write "2"; (b) If you claim one of these exemptions, write "1"; (c) If you claim neither of these exemptions, write "0" . . . . . .
3. Exemptions for age and blindness (applicable only to you and your wife but not to dependents):
   (a) If you or your wife will be 65 years of age or older at the end of the year, and you claim this exemption, write "1"; if both will be 65 or older, and you claim both of these exemptions, write "2" . . . . . .
   (b) If you or your wife are blind, and you claim this exemption, write "1"; if both are blind, and you claim both of these exemptions, write "2" . . . . . .
4. If you claim exemptions for one or more dependents, write the number of such exemptions. (Do not claim exemption for a dependent unless you are qualified under Instruction 4 on other side.) . . . . . .
5. If you claim additional withholding allowances for itemized deductions attach Schedule A (Form W-4) and enter the number of allowances claimed (if claimed you must file a new Form W-4 each year) . . . . . .
6. Add the exemptions and allowances (if any) which you have claimed above and enter total . . . . . .
7. Additional withholding per pay period under agreement with employer. (See Instruction 1.) . . . . . $

Under the penalties of perjury, I certify that the number of withholding exemptions and allowances claimed on this certificate does not exceed the number to which I am entitled.

Date _____, 19 _____ (Signed) _____

Activity 3

Printed Form - Sample 2



CHECKING DEPOSIT

1307-8

SUBJECT TO THE LAWS OF THE COMM
OF PA AND THE RULES OF THIS BANK

CHECKING DEPOSIT

Regular ☐ Special ☐

NAME _____

DATE _____ 19____

PLEASE USE FULL ACCOUNT NUMBER INCLUDING ZEROS

ACCOUNT NO. ____ - ____ - ____ - ____

TO EXPEDITE YOUR DEPOSITS PLEASE USE THE
PRE-ENCODED DEPOSIT SLIPS IN YOUR CHECK BOOK

		Dollars	Cents
CURRENCY			XX
COIN			
CHECKS			
List by Bank Number			
USE OTHER SIDE FOR ADDITIONAL CHECKS Total Here →			
Total Deposit			

⑈00501⑈

DATE _____ 19____

SAVINGS FUND WITHDRAWAL NON-NEGOTIABLE

SUBJECT TO THE LAWS OF THE COMM
OF PA AND THE RULES OF THIS BANK

_____ DOLLARS

SIGNATURE _____ $ _____

STREET _____

_____
TELLER

CITY _____ STATE _____
ZIP CODE

PLEASE USE FULL ACCOUNT NUMBER INCLUDING ZEROS

FOR BANK USE ONLY

RECEIVED FROM
ACCOUNT NO. _____ _____ _____

⑈0100⑈

1492-8

Activity 3

Printed Form - Sample 4

3-12

PRINTED LETTER AND NUMERAL FORMS

LESSON 4

TEACHER TITLE - FILMS
STUDENT TITLE - X-RATED FILMS

Goals

This lesson should help the student to understand more fully how to view a film. Experiences include learning to communicate the viewing experience to others, understanding of characterization, finding the theme and parts of a film, and finally translating this audio-visual impression into a written or oral product.

Objectives

1. To recognize basic film terminology.
2. To recognize the title, film credits, and cast of characters in a film.
3. To recognize and be able to discuss the theme or plot of a film.
4. To express the features of characterization.
5. To recognize and be able to discuss the climax of the film.
6. To record, both orally and in writing, what one sees and hears in a film.
7. To critique a film (level C students only).

Materials

1. Blackborad and chalk
2. 16mm. projector
3. Screen
4. One film to be selected (see Activity 3)
5. Overhead projector and transparencies (optional)
6. Tape recorder (optional)

Procedures and activities

1. Introduce the lesson with a statement of this sort: "Tonight we're going to learn how to get more out of watching films, whether it be in a theatre, or television, or other places such as here in the classroom. If you were going to watch a film starring Raquel Welch, you might be so interested that you wouldn't need help in getting more out of it. But all

films don't have Raquel Welch in them, yet we can learn much from them. Let's think about films. 'How many different types of films can you think of?'" List these on the board. Possible answers: documentary, mystery, sports, musical, drama, etc.

Then continue with a statement to this effect: "People who make films, regardless of the type, must all know the same basic facts about telling a story through films. If we also learn more about these basic facts, perhaps we might be able to look at films with more understanding and enjoyment. That is what we're going to work on during the remainder of this lesson."

2. Discuss each of the following basic terms related to film making. Write each term on the board or present on a transparency.

a. Title - the name of the film.
b. Film credits - names of people and companies connected with the making and development of the film.
c. Cast of characters - the names of the actor/actress and supporting casts and their film roles.
d. Theme or plot - what the film is about.
e. Characterization - the behavior of the actors.
f. Climax -
1) Education film - summation of all points previously presented and drawing of conclusions based on these points.
2) Entertainment - the high point in the film in which the problems are solved or where the greatest amount of action takes place.

State that a film is going to be shown and that everyone should watch for all of these items, but concentrate especially on three of them: the theme or plot, the characterization, and the climax so as to be able to discuss them at the end of the film.

3. Show the film. Select one that is of high interest to a prison population (no sports films) and fits the time schedule of the lesson. Some suggested films are:

BAY AT THE MOON - 29 min., color.
A four-season hunting film. Coons, snowshoe rabbits, cottontails, and cougars are tracked down by hounds and hunters.

THE DAVID HALL STORY - 25 min., color

America's Handicapped Man of the Year relives the car accident that crippled him for life. An award-winning film, it presents an unusually forceful message for young drivers and passengers.

THE RIGHT TO READ - 27½ min., color

This powerful, sensitive documentary, beautifully photographed, shows the problem of illiteracy in human terms and what is being done and can be done to improve the reading ability of illiterates. The need for universal reading ability is its basic theme.

WILD RIVERS - 28 min., color

Wild river creates a spectacular drama of great contrasts. Scenes of wildlife and natural beauty - man's eager use of rivers for recreation. Winner of many awards, including the American Film Festival Award.

ONE HOE FOR KALABO - 27 min., color

From U.S. industrial plant to African village, the story of how machine tools have given dignity and power to human labor and world civilization.

THE MARK WATERS STORY - 28½ min., color

A dramatic portrayal of the dangers of cigarette smoking. This film depicts the true life story of Mark Waters, who developed lung cancer from smoking. Stars Richard Boone.

WHY MAN CREATES - 25 min., color

An imaginative, fast moving presentation of creative man - his needs, goals, and his historic ability to achieve in the teeth of society's inevitable resistance to the new. Uproariously funny, yet rich in meaning.

Note: All the films listed here may be rented free from Modern Talking Picture Service. Write to their Main Office, 2323 New Hyde Park Road, New Hyde Park, N.Y., 10040, for a catalogue listing these and other films and instructions for ordering. Other suggestions for obtaining appropriate films are given in the supplemental sheet, "Suggested Film Sources," attached to this lesson.

4. At the conclusion of the film:

a. List its title, film credits, and cast of characters on the board.

b. Discuss the theme or plot, the characterization, and the climax. Summarize each of these on the board after understanding has occurred.

5. Writing experience

a. Have students in Level A write a short paragraph on what the film was about using the words on the board for help. (The teacher might take this down in dictation, if students are unable to write.)

b. Have students in Level B write a short composition on what the film is about and their reaction to it.

c. Have students in Level C write a critique of the film. Furnish some background on what a critique is and discuss as necessary. Explain that when writing a critique, one usually thinks of questions such as the following (these questions might also be used by the teacher earlier in the lesson to guide the follow-up discussion of the film):

a. Was the theme of the film well developed?
b. Was the message of the film clearly defined?
c. Were the characterizations appropriate?
d. Was the film evenly paced or were you bored at times?
e. Could you understand what the actor/actress was saying?
f. Was the film visually accurate and appealing?
g. Was the ending realistic or phony?
h. What other comments do you have about the film?

Summary and evaluation

1. Have students read their written products to the class or either divide the class into small groups and allow group members to read and comment on each others papers.

2. Collect the papers and comment on the accuracy and quality of writing, returning the papers at the next class session. Hold conferences with individuals, if possible.

3. Call on a student(s) to summarize what was learned in the lesson.

4. Allow students to discuss what they liked and disliked about the lesson.

5. Have each student fill in the evaluation form and discuss it.

Suggested Film Sources

Films and other multi-media material may be obtained at little or no cost from a variety of sources. Some of the excellent sources are:

1. Modern Talking Picture Service (located in many major cities)
   Main office: 2323 New Hyde Park Road
   New Hyde Park, N.Y. 10040

2. "Free Materials Guide"
   The National Research Bureau, Inc.
   415 N. Dearborn Street
   Chicago, Ill. 60607

3. City and state Visitor Bureaus and Chamber of Commerce.

4. Consulates of foreign governments.

5. All the major U.S. corporations public relations departments.

6. Intra-county and Inter-county school district film libraries in most areas offer one of the best sources of films, filmloops, and videotape recordings.

7. Good rehabilitative and social problem films may be obtained from the Insurance Co. Institute and from the Kemperer Insurance Co.

8. The "21st Century film" series from Modern Talking Picture Service offers a high interest/motivation level for prisoners.

9. Any experimental films that have been made by local groups that are readily identifiable with the prison population will be extremely successful. For example, "No Place to Go," made by the 33rd and Diamond Street Gang in Philadelphia, Pa., is an appropriate film to use. NOTE: Films should be selected on the basis of teacher familiarity; previewing is mandatory.

LESSON 5

TEACHER TITLE - CREATIVE EXPRESSION
STUDENT TITLE - DOING YOUR OWN THING

Goals

In this lesson the students are provided with powerful stimuli, followed by opportunities to express themselves in various creative ways using unusual materials and techniques. The goal of the lesson is to provide a satisfactory experience of channeling personal feelings into a creative activity in an accepting atmosphere.

Objectives

1. To experiment with new media.
2. To translate personal feelings into visual products.
3. To make choices as to how to use the new media to best express feelings and thoughts.
4. To express feelings about the meaning and value of others' works.
5. To recognize the range of responses by others to the same stimuli and to analyze reasons for that range.

Materials

1. 16 mm. projector and screen.
2. Sheets of newsprint or 16 mm. films as indicated in text.
3. Slide projector (optional)
4. Slides (examples of collage) (optional)
5. Magic markers, large, in a variety of colors.
6. Crayons, large, in a variety of colors.
7. Blunt metal or plastic children's scissors.
8. Rulers
9. Numerous old magazines with large ads, pictures, type, drawings, etc. in them (LIFE, EBONY, FAMILY CIRCLE, etc.)
10. Glue or paste in small plastic squeeze bottles.
11. Masking tape.
12. Two or three short films of your own choosing or those suggested in the lesson.
13. Tape recorder (optional).

Procedures and activities

1. Tell your students that you are going to show two short and powerful films, and that afterwards they will have a chance to respond to them in ways you think they will enjoy. Either choose films of your own liking or select films listed below:

a. CORRAL. A "simple story, artfully photographed, this. . .film shows a cowboy breaking a wild horse. . .using gentleness to accomplish his task. There are brilliant motion shots. . ." (International Film Bureau, b&w, 332 S. Michigan Avenue., Chicago, Ill. 60604).

b. RUN. ". . .a surrealistic film about a man running from an unknown pursuer, encountering signs and symbols from comtemporary life along the way, and finally entering an open grave and burying himself when he sees that both the grave-digger and the pursuer are actually himself. It is a haunting comment on the 'rat-race'. . ." (Brandon Films, 221 W. 57th St., N. Y., N. Y. 10019)

c. THE HAND. ". . .this is an allegory of a potter who refuses to knuckle under to a symbolic hand that threatens to dominate him if he refuses to create hands instead of pots (from clay). The potter resists throughout the film, never yields, but is killed accidentally by a falling pot and is buried a hero of the state. It is a film about individual integrity against totalitarian coercion. . ." (Contemporary Films, McGraw-Hill, 330 W. 42nd St., N. Y., N. Y. 10036).

d. "A". An animated film in which "a man's apartment is invaded by a giant letter 'A' that teases him, torments him, then eventually trampels him into complete submission. 'A' then disappears. Joyous, the man . . . celebrates - only to find the letter 'B' appear." (Contemporary Films; see above).

e. TIMEPIECE. A film about the beat of life, time, and how it forces a man to conform rather than do what he would like. The questions are, what would a man rather do, why doesn't he do it, and what is the point of the end of the film? For more advanced students (Contemporary Films; see above).

(All annotations above appeared in David Sohn, MEDIA AND METHODS, February 1969, pp. 46-47).

2. When the first film is over, ask your students, in a continuously calm and measured voice, to close their eyes and let their minds float free, to let whatever feelings, pictures, and words the movie generates come up, change, and fade freely. After a suitable period of silence, during which you may want to remind them to keep their eyes closed and sit silently, ask them each to find a single word which expresses what the movie made him feel. Ask if the word is "love," "hate," "fear," "courage," "life," "death," "freedom," "prison," or some other word. Ask them to continue to focus on the word each has chosen. What color is the word? Is the space around the word a different color? What is it? Are the colors dark or light? Are the letters sharp or soft, thin, or heavy? Give them time after each question to let the word find its place among the choices you are suggesting. Ask them to hold onto the word they have chosen in their memories, and to let whatever pictures and experiences of their own they associate with that word come up into their minds and cluster around the word. Then ask them to hold all they have felt and seen for a moment while you give them further instructions.

3. Show them a sample collage made from pictures, parts of old pictures, symbols, words, and letters cut from magazines and glued in some kind of expressive arrangement on paper or cardboard. Ask them to take the word they felt so strongly in connection with the film you showed, plus whatever images they have in their own memories, and illustrate it using bits and pieces of words and pictures in the old magazines that are available. Give them 20-30 minutes or however much more you feel they need to do the task to satisfaction. Make glue, scissors, etc., available.

4. After they have gotten started you may wish to roam about the room to see what they are doing. The key is not to censor what anyone is doing, even by asking curiously what a person is up to. One way to share the experience with them is to go to work on your own creation.

5. When they have finished, ask them to tape their product to the wall. Let them circulate to see what others have done, discuss similarities and differences, and, finally, clean up. Let them keep their product if they want to.

6. Call them back to their seats and show the second film. When it is over write on the board, "What does that film say to you?"

7. Then show them the "Graffiti Wall", previously prepared by taping long strips of blank newsprint or butcher paper in a mural-like way along the wall. Hang it so you have at least two strips running the length of a wall, from above head height down to knee height. Explain that they may use magic markers or crayons as they like, either to draw pictures or symbols, or to write words in response to the film. Tell them they may work alone or together as they wish, or may take advantage of what someone else has put on the wall if the other person Ok's their doing so. (Expect a lot of stalling with this more public exercise. Also expect obscenities. If you wait them out you will probably find they begin to use the wall fully in all sorts of ways). Conclude the exercise when they seem to have run out of interest.

8. Ask your students to stand back and look over everything that's been put on the wall. Ask:

a. Are there any comments on what's on the wall?
b. Do you see any similar responses?
c. Do you see any differences? What?
d. How did it feel reacting this way to that film?
e. Did you resist the impulse to use the wall? Why?

9. If there is time, show another film. When it is done, provide paper and pencils. Ask them to write their reactions to the film. Level A students might tape record their responses. Be sure to tell them you do not care at all about spelling, punctuation, sentences, just about honest expression. Tell them not to put their names on their papers. Collect the papers after five minutes or so, no matter whether they have finished them or not, and read out some without comment. Ask if they have any reaction to what has been read. Discuss these reactions as fully as possible.

Summary and evaluation

1. Ask and discuss these questions:

a. How do you feel about tonight's experience?
b. Did everyone respond the same way? If not, why do you think they didn't? If some reactions were similar, why do you think they were?
c. How did it feel trying out these new ways of expressing yourself? Are you satisfied? If so, why? If not, why? What value does this kind of thing have to your education?

d. Did you find out anything positive about yourself and any others that you would like to share with us?

e. Would anyone like to say what he likes about what anyone else did, either in collage, on the wall, or in writing?

2. Call on a student(s) to summarize what was learned in the lesson.

3. Encourage students to use creative outlets - collage, drawing, writing -- as a means of reacting to situations they face.

4. Have each student fill in the evaluation form and collect it.

LESSON 6

TEACHER TITLE - NEWSPAPERS
STUDENT TITLE - THE UNDERGROUND PRESS

Goals

The purpose of this lesson is to give students an overall exposure to newspaper -- what they are, what they do, and how to use them well. Hopefully, they will improve their abilities to read a newspaper with more comprehension and to find specific information that satisfies their social and intellectual needs. Optimally, they will be able to recognize the role of the newspaper in society and its effect on the individual. They should also gain satisfaction and confidence in being able to better understand and read the newspaper.

Objectives

1. To find different sections of a newspaper.
2. To discriminate between fact and opinion in newspapers.
3. To discriminate between different types of newspapers.
4. To comprehend and understand more fully sections of the paper that appeal to one's needs and interests.
5. To understand and recognize basic newspaper terminology; e.g. editorial, obituary, masthead, etc.

Materials

1. Blackboard and chalk
2. Paper and pencils
3. Several varieties of newspapers, including as many of the following as possible:

   a. International - Manchester Guardian, London Times
   b. National - National Observer, New York Times, Washington Post
   c. Local - City and County papers

4. Enough copies of one local newspaper and a speciality paper for every class member

5. Enough copies of a series of articles on one news story for each member of the class for Activity 6

6. Copies of Exercise I (attached)

7. Copies of Exercise II (attached)

8. Copies of a series of news articles about the same story

Teaching suggestions

1. If copies of the four types of newspapers are not available, contact a local library as to whether copies might be borrowed. In some localities it might be necessary to write away for copies.

2. While the lesson plan suggests that one copy of a newspaper should be made available for each student, the lesson could work effectively by having two to five persons share a paper.

Procedures and activities

1. Introduce the lesson by stating that its purpose is to learn what a newspaper is and how to make better use of it.

a. Ask the class what a newspaper is. Write these answers on the board. Discuss the answers, particularly points of agreement and disagreement. (One student might look up the dictionary definition and read it to the class.)

b. Explain that there are certain parts of the newspaper that some people like to read more than others, such as editorials, sports, entertainment. (What time is the Sunday matinee? What is the price difference between matinee and evening performances?) Ask the class what parts of the newspaper they like the best. List these on the board.

c. Explain that in the remainder of the lesson they will be finding out more about the newspaper and its different parts and will practice using the paper to see how good they are at it.

2. Explain that the purpose of a newspaper is to educate, inform, and entertain. (Get feedback by asking how newspapers do this.)

3. Explain the four different types of newspapers. (Have at least one example of each type available and show each to class.)

a. International - a newspaper containing items of world-wide interest, published in one country, distributed in that country and in foreign countries. (Ask class for examples.)

b. National - published and distributed in one country only but containing items of local, national, and international interest. (Ask class for examples.)

c. Local - places emphasis on local or regional interest. This type has limited distribution beyond the local geographic area. (Ask class to identify local papers.)

d. Special - contents are limited to a particular area of interest, e.g., sports, religion, union, or finance. (Ask for examples.)

4. Give a copy of a newspaper to each member of the class, preferably give all a copy of the same paper. Discuss the following terms and have the students find examples of each. Discuss each in terms of content of the newspapers being examined.

a. Masthead - name of newspaper which appears on top of page one.
b. Edition - time of publication.
c. Headline - explains content of the story or title of the story.
d. Column - lines of type running down the page.
e. Byline - name of reporter who wrote the story.
f. Reporter - person who collects the news. (Find name.)
g. Editor - generally the person who decides what will appear in the paper and where. (Find name.)
h. News article - story containing only facts about an event.

i. Feature article - story containing both fact and opinion about an event.
j. Editorial page - a page containing articles expressing opinion; can be opinion of newspaper or an individual.

5. Identify and locate the various sections of the newspaper. Suggested sections:

Sports, comics, advertisements, obituary, editorial, entertainment, food, financial, TV section, movies, women's news (Dear Abby), horoscope, weather, crossword puzzle, classified ads - Real Estate, Articles for Sale, Help Wanted, Lost and Found, Personals, Pets.

6. Obtain a series of articles on one news story (election, murder, housing, etc). Give a copy to each member of the class and study and discuss the development of the story in terms of:

a. When the story breaks
b. Additional details as they appear in succeeding editions
c. Story follow-up

Note: Use this activity with Level B and C students only.

Summary and evaluation

1. Complete Exercises 1 and 2 for review of the lesson. Check and discuss the answers.

2. Discuss individual outcomes and progress.

3. Ask if there are other questions about the newspaper.

4. Encourage students to use the newspaper regularly.

5. Allow students to discuss what they liked and disliked about the lesson.

6. Call on a student(s) to summarize what was learned in the lesson.

7. Have each student fill in the evaluation form and collect it.

Exercise 1 - The Newspaper - Matching

*Directions: Place the letter from Column A that best describes the term in Column B in the appropriate blank. Two definitions will not be used.

Column A		Column B
a.	A page containing articles expressing opinion. Can be opinion of newspaper or of an individual.	_____ National Paper
b.	Generally the person who decides what will appear in the paper and where.	_____ Editor
c.	Contents are limited to a particular area of interest, e.g. sports, finance, religion, etc.	_____ Headline
d.	Explains content of the story or is title of the story.	_____ Feature Article
e.	Story contains only facts about an event.	_____ Local Paper
f.	Person who collects the news.	
g.	Name of newspaper which appears on top of page one.	_____ Masthead
h.	Lines of type running down the page.	_____ Special Paper
i.	Story containing fact and opinion about an event.	
j.	Published and distributed in one country.	_____ Editorial Page
k.	A newspaper published in one country and distributed in that country and in foreign countries.	_____ International Paper
l.	Places emphasis on local or regional interest.	_____ Reporter

*Teacher may place on overhead projector, transparency or mimeo paper. This exercise can be written or orally answered. Definitions (e) and (h) are not matched.

Exercise 2 - What's in the Newspaper?

*Directions: Fill in the blanks with one word or word phrases.

1. What is this newspaper's masthead?_____
2. On what page is the movie section?_____
3. On what pages is the sports section? _____
4. On what pages is the comic section? _____
5. On what page is the editorial section? _____
6. On what page is the weather section? _____
7. On what page(s) is the obituary section? _____
8. On what page(s) is the TV section? _____
9. On what page(s) is the movie section? _____
10. Does this paper contain a crossword puzzle? If so, what page? _____
11. Does this paper contain a financial page? If so, what page(s)? _____
12. Does this paper contain a "Dear Abby" column? If so, what page? _____
13. Does this paper contain a "Letters to the Editor" column? If so, what page? _____
14. Does this paper contain an Index? If so, what page? _____
15. Write the headline of one feature article_____
_____
16. Write the headline of one news article_____
_____
17. Write the headline of an article containing a byline
_____
18. How many columns are there on the front page of the newspaper? _____
19. What edition is this newspaper? _____
20. What is the editor's name? _____

*Exercise 2 may be presented verbally for Groups A, B or C (with oral or written answers) or mimeographed for Groups B & C. Answers dependent on local paper selected.

LESSON 7

TEACHER TITLE - ADVERTISEMENTS
STUDENT TITLE - MADISON AVENUE

Goals

The basic purpose of this lesson is to encourage students to use more discrimination when listening to or reading advertisements. This entails their comprehension of the purposes and benefits of advertising and the acquisition of discriminative consumer techniques. The secondary factor in this lesson is to develop the student's ability to ascertain the difference between facts and opinion.

The outcome should improve the students' capacity to think for themselves under a barrage of advertising stimuli and to give them the security in knowing that if they listen and read carefully there is less chance of being swindled.

Objectives

1. To become more discriminative as a consumer of advertising.
2. To understand the purposes and benefits of advertising.
3. To find the gimmick or read the fine print in an advertisement.
4. To improve the ability to perceive detail in a large volume of advertising stimuli.
5. To comprehend the difference between fact and opinion.
6. To communicate one's knowledge of advertising techniques.

Materials and equipment

1. Blackboard and chalk.
2. Enough copies of Exercise 1, "Trick Questions", for each student.
3. Enough copies of Exercise 2, "Trick Questions - Reading" for each student.

4. Copies of various types of advertisements (Activity 3)
5. A supply of old or current newspapers and magazines - at least one for each student (Activity 5)
6. Opaque projector and grease pencils. (optional)
7. Overhead projector and transparencies. (optional)
8. Video tape player with tape. (optional)
9. Tape recorder with tape. (optional)
10. Radio. (optional)
11. Television set (optional)
12. Discarded television commercials from TV stations (Activity 4)
13. 16 mm projector (optional)

Teaching suggestions

1. A guest speaker from a consumer protection organization and one from an advertising firm might be effectively used as a reinforcement of this lesson.

2. The teacher should accumulate advertisements that are of high local interest, whether they appear in magazines or newspapers or on radio and television.

Procedures and activities

1. Introduce the lesson by saying something to this effect: "Today's lesson is about advertising - that you hear on the radio and television, and that you read in magazines, newspapers, and on billboards. What do you think the purpose of advertising is?" (Allow for free discussion on this topic without supplying information yourself; record comments on the blackboard, if possible use a tape recorder to record the discussion to be played back at the end of the lesson for students to determine if any of their understandings have changed.)

At the conclusion of this discussion, say something of this sort: "In the next part of this lesson we'll try to trick you just as you often get tricked into believing many of the ads you see or hear. We will also show you that if you think very carefully to what is being said in the ad you will usually be able to 'psych out' the trick. We're first going to read (or listen to) some trick questions; after that we're going to listen to and examine some advertisements."

Activity 1 -

Conduct Exercise 1, "Trick Questions - Listening," which is attached to this lesson. Read each question aloud or play a tape recording of the questions. Introduce the question, get the group to agree on a single answer, then give the answer. Repeat the question if the wrong answer is given, discuss again, and explain the answer if necessary. Encourage the class to think carefully about what is being said and challenge them to improve as the exercise continues.

Activity 2 -

Conduct Exercise 2, "Trick Questions - Reading," which is attached to this lesson. Proceed in the same manner as with Activity 1 above, the only difference being that the students read the questions rather than listen to them. This exercise is not intended for Level A students; it could however, be done with them as a listening activity.

Activity 3 -

Explain the various types of ads. Have an example of each type of ad available. (See attached samples, but use any others that are more current in nature.) Distribute copies, show them on a transparency, play a tape recording, show a videotape or film - any manner in which all students may examine the same ad together. Choose ads that have high interest value. (Because of the difference in reading levels of students in Level A, B, and C, it will be necessary to select different ads for each group.) Choose ads that have a gimmick that may easily be perceived. Explain the following types of ads using appropriate examples, write names of types of ads on the board.

a. "Come-ons" - an ad that offers something for nothing or at a reduced price. Example; contests, games, July 4th special.

b. "Straight ad" - no hidden gimmicks, presents honest facts clearly. Example: stock offerings.

c. "Appetite ad" - by the use of color or pleasing photo makes the product appealing. Example: girl on car, food on table, furniture in house.

d. "Semantic ad" - seems straight but words or concepts are twisted to mean something other than what they appear to mean. Example: Lowest/highest interest rate, more doctors recommend, 3 out of 5 (statistics)

Activity 4 - (alternate)

Obtain, if possible, copies of television commercials. (Local television stations discard commercial films from time to time. They usually can be obtained free by contacting the station.) Use a variety of commercials and have the class identify the four different types of advertising explained in Activity 3)

Activity 5 -

Pass out copies of old or current newspapers and magazines. Tell students to find as many examples of each type of ad as possible and to identify the gimmicks, if any. Let each student explain at least one of his ads to the class.

Activity 6 -

If the equipment and materials are available, watch television commercials and listen to radio commercials. Discuss each in the same manner as for magazines and newspapers. Record on audio-or videotape as many as possible of these ads or commercials as possible.

Summary and evaluation

1. If the discussion about the meaning of advertisements at the beginning of the lesson was taped, play it back and discuss any differences in understanding.

2. Encourage students to listen to and read ads and commercials outside class in order to identify the "gimmick" and to report on these at subsequent class sessions. Encourage them to tell how thinking carefully about ads makes a difference in their attitudes and actions.

3. Call on a student(s) to summarize what was learned in the lesson.

4. Allow students to discuss what they liked and disliked about the lesson.

5. Have each student fill in the evaluation form and collect it.

Exercise 1 -- Trick Questions -- Listening

1. Do they have a fourth of July in England?
   (Answer: Yes, they have 31 days in July.)

2. How many birthdays does the average man have?
   (Answer: He has one a year.)

3. Why can't a man living in Winston-Salem, N.C. be buried west of the Mississippi River?
   (Answer: Because you don't bury a living person.)

4. How far can a dog run into the woods?
   (Answer: He can only run into the woods half way.)

5. What four words appear on every denomination of U.S. coins?
   (Answer: United States of America. The term "In God We Trust" was placed on coins around the Civil War time.)

6. In a baseball game, how many outs in an inning?
   (Answer: Six outs in one inning.)

7. A farmer had 17 sheep, all but nine died. How many does he have left?
   (Answer: He has nine left. All but 9 died.)

8. Take two apples from three apples and what do you have?
   (Answer: Five apples.)

9. An archeologist claimed he found some gold coins dated 45 B.C. Do you think he did? Explain.
   (Answer: No, because the term B.C. came after the time of Christ, therefore, it would not have appeared on the coins.)

10. How many animals of each species did Moses take aboard the Ark with him?
    (Answer: None. Noah. not Moses, went on the Ark.)

Exercise 2 - Trick Questions - Reading

(A student copy without the answers should be prepared. It may be either duplicated to hand out, put on a transparency for overhead projector, or used with the opaque projector.)

1. If you went to bed at 8 o'clock p.m. and set the alarm to get up at 9 o'clock in the morning, how many hours of sleep would you get? Answer: You would get one hour of sleep. You can't set an alarm clock for 13 hours.

2. If you have one match, and enter a dark room in which there is a kerosene lamp, an oil heater and a wood burning stove, which would you light first?
Answer: The match.

3. Some months have 30 days, some have 31 days; how many have 28 days? Answer: 12 months. Every month has at least 28 days.

4. If a doctor gave you three pills and told you to take one every half-hour, how long would they last you?
Answer: They would last one hour - one immediately, one in one half-hour, and again one a half-hour later.

5. A man builds a house with four sides to it. It is rectangular in shape, and each side has a southern exposure. A big bear came wandering by; what color is the bear? Answer: The bear has to be a white polar bear because white polar bears only live in the North Pole region. Only at the North Pole would each side of a house have a southern exposure.

6. I have in my hand two U.S. coins which total 55 cents in value. One is not a nickel. What are the coins?
Answer: <u>One</u> is a nickel, the other <u>one</u> is a 50¢ piece.

7. Divide 30 by one-half and add 10. What is the answer? Answer: 70. When you divide 30 by ½ you get 60 plus 10 equals 70.

8. Two men were playing checkers. They played five games and each man won the same number of games. How can you figure this out? Answer: 3 each. They played 5 games and were playing the 6th game.

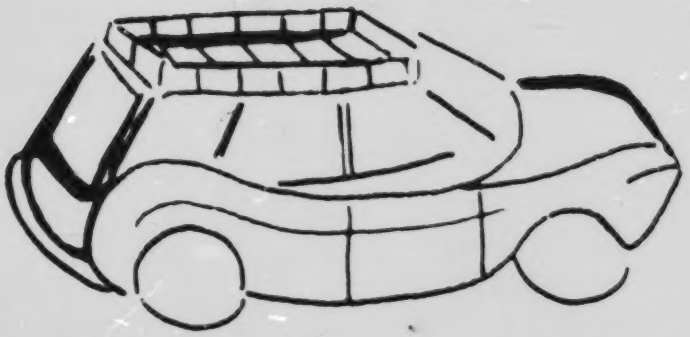
Exercise 2 - Reading Skills continued

9. A woman gives a beggar 50 cents. The woman is the beggar's sister but the beggar is not the woman's brother. How come? Answer: The woman is a beggar.

10. Is it legal in North Carolina for a man to marry his widow's sister? Answer: No. A dead man cannot marry anyone.

ADVERTISEMENT EXAMPLE - "COME-ON AD" - 1

Get a luggage rack at no extra charge.



*A value up to $72.40

You get the luggage rack at no charge on any specially equipped model of our two most popular wagons- our big Admiral wagon or mid size Baron wagon.

You get the luggage rack at no charge when you order your wagon with these popular items: radio, power windows, power tailgate, whitewall tires, Soft-Ray tinted glass and remote control mirror.

That's it. That's all.

But hurry down and order your Admiral or Baron station wagon: now for your free luggage rack.

ADVERTISEMENT EXAMPLE - "STRAIGHT AD" - 2

DRUGS --- BEFORE YOU CONFRONT YOUR CHILDREN, KNOW WHAT YOU'RE TALKING ABOUT

Parents, you need the facts about drugs before you discuss them with your children. Your children have heard the same warnings time after time and some of them they know are not true.

To learn the facts about drugs, write for our free pamphlet:

DRUGS — Use or Abuse
COUNCIL OF EDUCATION
1319 MAIN STREET
WASHINGTON, D. C. 55555

ADVERTISEMENT EXAMPLE - "APPETITE AD" - 3

Regal's Whiskey

For people who do everything just right.

They seem to do everything. And they do it right. Even when it comes to having a drink. It has to be Regal's Whiskey. Very special. Very right. Known by the company it keeps.

Regal's Whiskey

ADVERTISING EXAMPLE "Semantic Ad" - 4

More football players use DREXO shave cream than any other brand.

FOOTBALL PLAYERS ARE TOUGH MEN. AND THEY HAVE TOUGH BEARDS. THEY NEED **drexo** TO SOLVE THEIR TOUGH BEARD PROBLEMS.

WITH **drexo** SHAVE CREAM THEY GET THAT CLOSE, SMOOTH SHAVE THAT MAKES THEM LOOK GOOD AND FEEL GOOD TOO

YOU MAY NOT BE A FOOTBALL PLAYER. BUT YOU DO HAVE A TOUGH BEARD USE

drexo ....THE SHAVE CREAM THAT TACKLES TOUGH PROBLEMS.

LESSON 8

TEACHER TITLE-SENTENCE EXPANSION AND SUBSTITUTION
STUDENT TITLE - WHAT'S YOUR SENTENCE?

Goals

This lesson has been developed to give confidence to the student in communicating his ideas more clearly through a greater understanding of how sentences are written, their structures, and the modifiers used to impart a more precise meaning. Students take kernel sentences and expand them into more interesting sentences. They also practice the understanding of nouns, verbs, adjectives, and adverbs.

Objectives

1. To improve in the ability to write better sentences
2. To enable one to more clearly communicate one's ideas through writing better sentences
3. To be able to identify the elements of a complete sentence
4. To develop the habit of expanding and substituting as a means of writing better sentences

Materials and equipment

1. Blackboard and chalk
2. Paper and pencils
3. Picture (or other stimulus) for Activity 1
4. One old newspaper for Activity 2
5. Scott, Foresman, "Linguistic Blocks," for Activity 2
6. 3" x 5" index cards with selected words written on them for Activity 3
7. Duplicated copies of Exercise 1 (Forms A and B) for Activity 4 (sample attached)
8. Duplicated copies of Exercises 2-5 (Forms A and B) for Activity 6 (sample attached)

Teaching suggestions

1. Select any combination of activities that will be appropriate for the class.

2. Use as many of the words and sentences in the lesson as possible for practice in reading.

Teaching procedures and activities

Introduce the lesson by saying something to this effect: "Which of these two sentences is the more interesting?

a. The man crossed the street.

b. After first looking both ways the stoop-shouldered old man pulled the collar of his faded coat tightly around his neck, then slowly shuffled across the street.

"Both sentences tell us the same thing: a man crossed the street. But the second sentence is certainly more interesting because it helps us understand the man more clearly. Whoever wrote the second sentence was a better writer than the one who wrote the first sentence. He is a better writer because he told us more about what he was thinking than the other writer. In other words, he communicated with us more clearly.

"When we write letters, or such, many of us, without thinking, will write many sentences much like the first one. All of us can learn to write sentences that are more like the second one. And when we have done so, we will like what we have written much better because we have written down our thoughts much clearer and the persons who read what we have written will be more interested in it.

"That's what we're going to do in this lesson -- learn to write better sentences. We're going to make up some 10 cent sentences and turn them into $5.00 ones. Then we're going to examine the parts of a sentence so we'll better understand what makes a good sentence. Let's see how much we can learn."

Activity 1 - Memory Maze

Start with an oral activity by showing a picture which you find in a magazine or newspaper that has action in it (a woman smiling, a family travelling in a car, etc.), or use any other appropriate stimulus. Give one short sentence telling about the picture, such as "The woman is smiling." Ask for a volunteer to repeat the sentence and add one word or thought, such as "The pretty woman is smiling." Call on another student to repeat the sentence and add one more word or thought such as "The pretty woman standing by the ocean is smiling." Continue the activity in this way until the class is no longer able to remember and repeat the sentence.

Through this activity a rather long sentence will be produced. Conclude it by pointing out that they have already proven that they can develop sentences that communicate more clearly what there is to tell about a situation.

Activity 2 - Tearing the Newspapers

Tell the class to watch you carefully as you tear a newspaper in half in order that they can tell you all that they see in the situation. After tearing it, ask the class, "What did I do?" Write a kernel sentence on the board, spreading the words apaprt, such as:

The teacher tore the newspaper.

a. Show that the same thought may be expressed in many ways by substituting other words. Start with the word teacher in the above sentence and ask for other words that could be substituted for it. Mr. Jones, man, instructor, visitor, lecturer, male are among the words that might be anticipated. As the words are called out, write them in a column under the word teacher.

b. In the same way, call for and get substitute words for the words tore and newspaper, writing all the words given in columns under each word.

c. State that there are other things that can be written down about the situation in which the newspaper was torn. What words can we write that will describe the teacher? As these are called out write them in a column starting in the space between the and teacher. Some words to anticipate are tall, jolly, interesting, jovial, thin, dedicated, etc.

d. In the same way, list words that describe the newspaper. Words to anticipate: old, daily, crumpled, folded, dirty, etc.

e. There is now one space left in the sentence, between teacher and tore. Ask for and list words that could be placed in this space. Words to anticipate: quickly, deliberately, good-naturedly, surprisingly, etc.

f. To gain reading practice call on individuals to read certain words. Ask "Who gave us this word? Will you read it to us?" As an additional step, tell the students to each look at the words on the board and each read a sentence that best expresses what they saw in the situation. Example, "The jovial instructor deliberately ripped the crumpled newspaper."

g. Point out that the words in the teacher and newspaper columns are nouns (they tell the name of something); the words in the columns describing the teacher and newspaper are adjectives (they describe); the words in the tore column are verbs (they tell what was done -- doing words); and that the words in the column before tore are adverbs (they tell how). Show that the adverb words may also be shifted to the beginning or the end of the sentence and still have a good sentence; example, "Quickly, the teacher tore the newspaper" or "The teacher tore the newspaper quickly."

h. Alternate activity - if students seem successful in expanding the sentence up to this point, ask them to expand it further. Without using these terms, you might direct them to expand it by adding prepositional phrases, subordinate clauses, appositives, and such. If available, use the Scott, Foresman, "Linguistic Blocks," for additional practice.

Activity 3 - Building Sentences

On separate 3" x 5" cards write a number of words that can be used as nouns, verbs, adjectives, and adverbs. Select words that are of appropriate interest to the class. Include also cards with articles, identifiers or determiners, such as the, a, an, that, and, this, etc. Give each pair of students several cards which they can arrange to form the best sentences possible. Include some blank cards on which students may write their own words to make their sentences.

a. In the beginning give out cards containing nouns, verbs, and articles (plus identifiers and determiners) only. For the next step, add adjectives; add adverbs for the final step.

b. Let students show and read their sentences to each other.

c. The point to bring out from this activity is that every sentence must contain a noun and a verb and that the addition of adjectives and/or adverbs usually makes it a better sentence.

Activity 4 - What's Your Sentence?

Hand out duplicated copies of Exercise 1 (Form A for Level A, Form B for Levels B and C). "What's Your Sentence (sample attached). While answers have been supplied on the Teacher's Key, they are largely suggestive; the teacher should be flexible enough to allow for different answers. The main point to this activity is to give each student practice in recognizing complete sentences in which nouns, verbs, adjectives, and adverbs are used correctly. The sentences should be read and discussed after each student has finished them.

As a follow-up the teacher may divide the class into groups with each group preparing sentences similar to those in the exercise. Then, one group can appoint a leader to write its sentences on the board and challenge the other groups to fill in the blanks correctly. Give each group an opportunity to present their sentences to the class.

Activity 5 - Ramblings

A Rambling is a person's written reaction, thoughts, or ideas concerning anything. Let students write Ramblings about what they have learned in this lesson making an effort to use complete and expanded sentences as much as possible. Let students read their products to the class, or the teacher may reproduce them for distribution at the next class session. Spontaneity is the objective of Ramblings; hopefully, the learnings about writing complete sentences that thoroughly communicate their feelings will make their writing better.

If, in the teacher's judgment, writing Ramblings about what has been learned in the lessons is too abstract for students to be able to write their best, substitute writing on some other topic (automobiles, prison conditions, the lessons in this curriculum, and such.) The main point is to provide students with the opportunity to write about something in which they can have some feelings of success.

Activity 6 - (optional) - Practice Exercises 2-5

Exercises 2-5, Form A for Level A, Form B for Levels B and C (samples attached) may be used with students who need additional practice in understanding, parts of sentences. If used, these assignments should be individualized or should be assigned to students to pursue during Part B (the individualized part) of the curriculum. Other exercises and practice materials may also be found among the grammar materials that are suggested for this grammar component of Part B.

Summary and evaluation

1. Collect any of the products students have completed during the lesson. Mark them and comment to individuals.

2. Have a student(s) summarize what was learned from the lesson. Supplement with your ideas as required.

3. Discuss with students what they liked and did not like about the lesson.

4. Have students fill in the evaluation forms and collect them.

Exercise 1 - Form A - Level A

What's Your Sentence

Complete each sentence by adding a word in the blank space. Be sure your answers make a complete sentence. The first letter has been written for some of the words.

1. The _____ became an _____.
2. George _____ the newspaper.
3. A _____ stung me while I was _____ the lawn.
4. D _____ that window open?
5. T_____ loud _____ woke us.
6. Good _____ for this concert _____ two dollars.
7. One of the windows d_____ open because it is stuck.
8. The yellow _____ are a beautiful f_____.
9. The bright _____ blinded the driver.
10. The g_____ bus turned _____.

Exercise 1 - Form B - Levels B and C

What's Your Sentence?

Complete each sentence by adding a word in the blank space. Be sure your answer makes a complete sentence. The first letter of some of the words have already been written in the blanks.

1. A _____ in the hand is worth two in the _____.
2. Young _____ are our main traffic problem.
3. The _____ are cold and the _____ are hot.
4. The more you _____, the more you _____.
5. The article was w_____ hastily and contained many in_____.
6. A _____ is the fastest means of t_____.
7. P_____ often c_____ about the weather, but no one does _____ about it.
8. _____ were made to be _____.
9. We often played _____ in the vacant _____.
10. These are the _____ that try man's _____.

Exercise 2 - Form A - Level A

Nouns

Put seven of the nouns in the sentences below.

movie	ape	dog	Phil	car
arm	brother	Chester	house	rifle

1. _____ went to _____ with his _____.
2. I had a pet _____.
3. The _____ was on fire.
4. Our _____ is very slow.
5. Ed is a good shot with his _____.

Draw a line under the nouns in these sentences.

6. The boy had a cold.
7. The party started late.
8. On Monday John went to Philadelphia.
9. Stan's car had a flat tire.
10. The dog had his food.

Exercise 2 - Form B - Levels B and C

Nouns

Below are 12 nouns. To complete the sentence, place the correct noun in the blank.

summer saddle clock bundle calendar horse

father window winter rider brothers mountain

1. In the _____ we get a lot of rain.

2. John looked at the _____ to see what day he would be released.

3. Two _____ lived together in the valley.

4. The _____ plunged widly, but the _____ _____stuck to the _____.

5. From his _____, he could look up at the _____.

Exercise 3 - Form A - Level A

Verbs

Put six of the ten verbs in the sentences below correctly.

hopped	called	was bad	hit
ran	pulled	was made	look

1. John _____ his mother on the phone.
2. The girl _____ her dress over her head.
3. The shoe _____ of paper.
4. The rabbit _____.
5. The boy _____ the ball and _____ to first base.

Draw a line under the verbs in each sentence.

6. John read the book and then put it down.
7. Phil ate his supper.
8. Mail is delivered by the mailman.
9. The Ford was new.
10. The tree had apples on it.

Exercise 3 - Form B - Levels B and C

Verbs

Below are 10 verbs. To complete the sentences, place the correct form of the verb in the blank.

feel	hurried	stumbled	listen	stopped
tasted	keeps	caught	threw	danced

1. The animals _____ cold.

2. The pitcher _____ George a fast curve.

3. Each student _____ a list of misspelled words.

4. John _____ over the dog.

5. The cake _____ delicious.

Exercise 4 - Form A - Level A

Adjectives

Adjectives make nouns more clear. Here are seven adjectives. Put five adjectives in the sentences correctly.

red	American	white	big
two	large	hot	

1. The car was painted _____.
2. _____ men made the team.
3. The _____ man hit the boy.
4. The _____ snow looked very pretty.
5. The fire was very _____.

Draw a line under the adjectives in the sentences below.

6. The rain was cool.
7. The blue bird flew away.
8. The man had a big dog.
9. Find the smallest word.
10. Are you feeling better?

Exercise 4 - Form B - Levels B and C

Adjectives

Adjectives help describe nouns in more detail and make them more specific. In the sentences below, draw one line under the adjective(s) and two lines under the noun or pronoun it (they) modifies.

EXAMPLE: Three students received perfect scores on this test.

1. Stir the red paint before using it.

2. Poor brakes cause many accidents.

3. She looks very pretty.

4. It was a big one.

5. The house looks new.

Exercise 5 - Form A - Level A

Adverbs

Adverbs help verbs. They tell how, when, or where. Here are some adverbs. Put these adverbs in the sentences correctly.

quietly	slowly	swiftly
carefully	clearly	helpfully

1. Sam walked _____ along the cliff.
2. He put the puzzle together _____.
3. The cop ran _____.
4. He talked _____.
5. The ant walked _____across the table.

Draw a line under the adverbs in the sentences below.

6. The man walked slowly.
7. Always drive carefully.
8. Sit quietly.
9. Tom put the ball down quickly.
10. Always read before writing.

Exercise 5 - Form B - Levels B and C

Adverbs

Adverbs modify verbs, adjectives and other adverbs. They add more specific detail to the sentence. In the sentences below, draw a single line beneath the adverb and a double line under the word or words it modified.

EXAMPLE: John ran quickly from the house.

1. This has happened frequently.

2. Louis speaks French very fluently.

3. The lake was slightly rough.

4. Suzanne is a very pretty girl.

5. You should sleep soundly after hard work.

TEACHER'S KEY

Exercise 1 - Form A - Level A

1. boy artist
2. read
3. bee mowing
4. Does
5. The noise
6. seats cost
7. doesn't
8. tulips flower
9. lights
10. green sharply

Exercise 1 - Form B - Levels B and C

1. bird bush
2. drivers
3. Winters summers
4. eat want
5. written
6. plane travel
7. People complain anything
8. Laws broken
9. football lot
10. times souls

Exercise 2 - Form A - Nouns - Level A

1. Phil Chester brother
2. dog
3. house
4. car
5. rifle
6. boy cold
7. party
8. Monday John Philadelphia
9. car tire
10. dog food

Exercise 2 - Form B - Nouns - Levels B and C

1. Summer
2. calendar
3. brothers
4. horse rider saddle
5. window mountains

Exercise 3 - Form A - Verbs - Level A

1. called
2. pulled
3. was made
4. hopped
5. hit ran
6. read put
7. ate
8. is delivered
9. was
10. had

Exercise 3 - Form B - Verbs - Levels B and C

1. caught
2. threw
3. keeps
4. stumbled
5. tasted

TEACHER'S KEY (Continued)

Exercise 4 - Form A - Adjectives - Level A

1. red
2. Two
3. big or large
4. white
5. hot
6. cool
7. blue
8. big
9. smallest
10. better

Exercise 4 - Form B - Adjectives - Levels B and C

1. noun = paint
   adj. = red
2. nouns = brakes, accidents
   adjs. = poor, many
3. pronoun = she
   adj. = big
4. pronoun = it
   adj. = big
5. noun = house
   adj. = new

Exercise 5 - Form A - Adverbs - Level A

1. carefully
2. slowly
3. quietly
4. clearly
5. swiftly
6. slowly
7. carefully
8. quietly
9. quickly
10. Always

Exercise 5 - Form B - Adverbs - Levels B and C

1. Adverb is frequently, modifying verb has happened.
2. Adverb very modifies adverb fluently and both modify verb speaks.
3. Adverb slightly modifies adjective rough.
4. Adverb very modifies adjective pretty.
5. Adverb soundly modifies verb should sleep.

LESSON 9

TEACHER TITLE-LETTER WRITING
STUDENT TITLE-DEAR JOHN

Goals

The purposes of this lesson are to learn to write a good letter and to improve the ability to express one's feelings and thoughts through letter writing. This skill will entail a knowledge of learning correct standardized letter writing procedures. Indirectly, the students should gain awareness and satisfaction that different feelings can be communicated in many different ways in writing. This awareness will create security in knowing that one has the ability to better maintain contact with the outside world, e.g., family, lawyers, and judges.

Objectives

1. To present brief suggestions for improving letter writing.
2. To recognize and write various types of letters.
3. To learn the correct letter format for the proper occasion.
4. To learn the parts of a letter.
5. To recognize proper punctuation required in letter writing.
6. To learn to properly address an envelope.
7. To read a letter with the proper understanding of its meaning.

Materials and equipment

1. Blackboard and chalk
2. Paper and pencils
3. Copies of various types of letters (Activity 1)
4. Enough copies of Exercises 1 - 4 for each member of the class
5. 5" x 8" index cards (Activities 3, 4, and 5)
6. Overhead projector, transparencies, and grease pencil (optional)
7. Flannel board and cards (optional)
8. Magnetic board and magnets (optional)
9. Tape recorder and tape (optional)

Procedures and activities

Introduce the lesson by saying something to this effect:

"Tonight we will learn about communicating with others, including loved ones. How can you do this when you're stuck in jail?" When response of letter writing is given by student, reinforce by saying, "Yes, that's what we are going to talk about. We're going to talk about letter writing, not only to our loved ones, but to other persons, too. There are many purposes in writing a letter. What are some of them?" Get responses of types of letters. Write the answers on the board.

Teach as many of the following activities as possible, depending on the needs and interests of the group.

Activity 1 - Types of letters

List the various types of letters on the board. Use Exercise 1, attached to this lesson for the various types. The list may also be presented on a transparency, felt board, or Exercise 1 may be duplicated for distribution to the class. Discuss the contents and appropriateness of each type of letter. Copies of each type of letter should be displayed. Read these to the class and let individuals read them.

Activity 2 - Rules for letter writing

Using Exercise 2 (attached to this lesson) as a source, write the rules for letter writing on the board, or either present them on transparencies or duplicate Exercise 2 for distribution to each student. Discuss each item, using many examples.

Activity 3 - Parts of a friendly letter

Demonstrate the parts and format of a friendly letter at the blackboard (or use transparencies or duplicated copies). Introduce one part at the time and discuss its position on the page, word choice and alternative wording, punctuation, and capitalization of each.

Indicate these parts:

a. Heading - includes return address and date
b. Salutation or greeting
c. Body or message
d. Closing - appropriateness, e.g. Fraternally, Lovingly
e. Signature - must use own name, own handwriting

Sample:

234 Bridge St.
Upper Darby, Pa. 19201
May 21, 1971

Dear Bill,

What's happening? Next week I will be coming to New York. Will you be home? I would like to visit you and your sister.

Last week I saw your brother, John, and he said you had been sick. How are you feeling?

I will arrive Saturday about 11:00 P.M. Hope to see you then.

Your friend,

Jim

On their paper, or on 5" x 8" cards, have students write a format as above from themselves to either their mother, father, wife, husband , or friend. Examine these and make corrections where necessary. Some students might write theirs' on the board rather than on paper.

Activity 4 - Parts of a business letter

Use the same procedures for teaching parts of a business letter as for a friendly letter in Activity 3. Highlight the similarities and the differences in the two types of letters.

Indicate these parts:

a. Heading - including return address and date
b. Inside address - where the letter is going to be sent, and to whom
c. Salutation or greeting
d. Body or message
e. Closing - appropriateness, e.g., Yours truly, Respectfully
f. Signature - must use own name, own handwriting

Sample:

234 Bridge Street
Upper Darby, Pa. 19201
May 24, 1971

Mr. John Tiller
Apex Machinery Co.
2106 Broad Street
Philadelphia, Pa. 19123

Dear Mr. Tiller:

I am writing this letter in response to your advertisement in last Sunday's classified section of the News.

Please send me information on your apprenticeship training program in machinery repair.

Yours truly,

On their paper, or on 5" x 8" cards, have students write a format as above from themselves to either their lawyer, a judge, an employment agency, a bank, or a loan company. Examine these and make corrections. Some students might write theirs on the board rather than on paper.

Activity 5 - Addressing an envelope

Ascertain whether students know how to address an envelope. Show them the two major parts:

a. Main address
b. Return address

Draw a sample envelope on the board (or use a transparency, flannel board, or each) show the two major parts and explain what is included in each part:

Sample:

J. Smith
1314 South Street
Philadelphia, Pa. 19106

Mrs. Rose Brown
126 S. Second Avenue
Philadelphia, Pa. 19131

Following the discussion, ask them to address envelopes using their paper, 5" x 8" cards, or the blackboard to their lawyer, a judge, an employment agency, a bank or a loan company.

Activity 6 - Writing good letters

Without going into lengthy detail, briefly suggest some ways for making letters more interesting.

For friendly letters sugggest the following:

a. Write about the other person more than about yourself
b. Write about something interesting that has happened to you that would be of interest to the other person
c. Write about the other person before writing about yourself
d. Don't write about the weather
e. Start sentences with different words, not all with "I"

For business letters you might suggest the five C's of good business letter writing:

a. clear
b. correct
c. complete
d. concise
e. courteous

Activity 7 - Writing a letter (optional)

Students may write a letter of the type designated by the teacher or student's own choice. The teacher may: (a) correct papers individually, (b) have students read letters in front of class (with/without tape recorder) and/or have class comment, (c) give out duplicated Exercise 3, attached to this lesson, and allow students to correct their own paper. Go over orally the items on this sheet for Levels A and B students.

Activity 8 - Headings and Salutations

Pass out duplicated Exercise 4, attached to this lesson, stating that this sheet may be kept for personal use. Go over orally and explain material on it to the students.

Summary and evaluation

1. If not done already, examine and show the exercises and letters completed throughout this lesson.

2. Encourage students to write letters regularly, to use correct form, and to ask for further help in subsequent sessions.

3. Allow students to discuss what they liked and disliked about the session.

4. Call on a student(s) to summarize what was learned in the lesson.

5. Have each student fill in the evaluation form and collect it.

Exercise 1

TYPES OF LETTERS

A. Friendly letters
   1. Thank you notes
   2. Sympathy
   3. "News from home"
   4. Missing you
   5. Congratulation

B. Business letters
   1. Ordering goods
   2. Acknowledging an order
   3. Sales letter
   4. Letter of introduction
   5. Letter of application
   6. Letter of recommendation
   7. Letter of complaint or adjustment
   8. Requesting information or material
   9. Credit

C. Invitations and replies
   1. Formal
   2. Informal

Exercise 2

RULES FOR LETTER WRITING

A. Capiltaization (start each of these words with a capital, "large" letter)

1. Names of streets, people, months, Post Office Box, Rural Routes, cities, towns, states, counties, countries, holidays, directions (North, South), companies, places (stores, restaurants), days of the week, and names of pets, schools, and churches.

2. The first word of each sentence.
Example: He saw a woman.

3. The first word and all important words in the greeting.
Example: Dear Mr. Jones,

4. The first word of the closing.
Example: Yours truly.

5. The word "I".
Example: Bill saw a woman, but I did not.

B. Punctuation

. = period
; = semi colon
: = colon
, = comma
? = question mark
! = exclamation point
" = quotation mark

1. Use a period

a. After a telling sentence.

b. After a commanding sentence.

c. After an abbreviation. (Oct., Thurs., p.s.)

2. Use a comma

a. Between many names of things in a series (ball, bat, and glove).

b. Between names of city or town and state (Chester, Pennsylvania).

c. Between name of day or month and year (May 5, 1971).

Exercise 2 (Page 2)

d. After the greeting of a friendly letter. In a business letter use a colon after the greeting.

Example: Friendly letter
Dear Sue,
Business letter
My dear Judge:

e. After the closing of a letter.

Example: Yours truly,

f. To set off a name or a "Yes" or "No" answer.

Example: Sue, I miss you. I miss you, Sue.

Yes, I'm getting out. I said, "Yes."

g. Between the name of a person and his title.

Example: Honorable John Jones, Common Pleas Judge

3. Use a question mark after all sentences that ask a question.

Example: Do you understand?

4. Use an exclamation point when showing excitement.

Example: I'm free!

5. Use quotation marks when telling what someone else said or wrote.

Example: Phil said, "I'm free!"

Exercise 3

A. Proofreading your letter

1. Is each of the parts of the letter placed correctly?
2. Did you capitalize and punctuate the heading correctly?
3. Did you capitalize and punctuate the greeting correctly?
4. Did you capitalize and punctuate each sentence correctly?
5. Did you capitalize and punctuate the closing correctly?
6. Is your signature in your own handwriting?

B. Proofreading your envelope

1. Where is the main address written on the envelope?
2. Where is the return address written?
3. If there is a zip code used in either address, where is it placed?
4. Are all the names correctly spelled?
5. Is the main address correctly written?

Exercise 4

INSIDE HEADING AND SALUTATION

A. If you are writing a letter to a specific person but know only his official title and not his name:

Personnel Manager
Westinghouse Electric Corporation
Box 9175
Philadelphia, Pa. 19113

Dear Sir: (or Dear Madam:)

B. If you are writing to a firm or a group, not to any specific individual:

Scholarship Board
University of Pennsylvania
Philadelphia, Pa. 19106

Gentlemen:

C. If you are writing to an individual and have used his name in the inside address:

Mr. Donald Kerr
Westinghouse Electric Corporation
Box 9175
Philadelphia, Pa. 19113

Dear Mr. Kerr:

D. High government officials may be addressed as follows:

1. The President of the United States
Washington, D.C.

Dear Mr. President:

2. The Honorable John W. Smith
United States Senate
Washington, D.C.

My dear Senator Smith: or
Dear Senator:

3. The Honorable John W. Smith
U.S. House of Representatives
Washington, D.C.

My dear Mr. Smith:

Exercise 4 continued

4. The Honorable Milton W. Shapp
Governor of Pennsylvania
Harrisburg, Pa.

Dear Sir: or Dear Governor Shapp:

5. The Honorable Harold Greensburg
Chief Judge of the Court of Appeals

or

United States District Judge
Media, Pa. 19063

Dear Sir:
My dear Judge:

6. Alderman Sam Smith
145 Maple Street
Media, Pa. 19063

Dear Sir:

7. Dr. George McKay
Media Clinic
Media, Pa. 19063

Dear Sir: or
Dear Dr. McKay:

8. Mr. Sam Spade
Attorney at Law
Media Courthouse
Media, Pa. 19063

Dear Sir: or Dear Mr. Spade:

9. The Honorable Frank Rizzo
Mayor of the City of Philadelphia
Philadelphia, Pa. 19101

Dear Sir:
Sir:
Dear Mr. Mayor:

LESSON 10

TEACHER TITLE-CROSSWORD PUZZLES
STUDENT TITLE-WORD PUZZLES

Goals

This lesson is intended to develop interest in word puzzles, particularly those, like crossword puzzles, which involve spelling. The students will practice spelling familiar words and also practice using and making clear, precise definitions.

Objectives

1. To listen perceptively to definitions and cues.
2. To speak when clear, precise communication is necessary.
3. To read identifying words, sometimes in confusing contexts.
4. To associate sounds with letters, for example, thinking of words beginning with a specific letter.
5. To practice reading patterned sentences.
6. To practice spelling familiar words.

Materials

1. Paper and pencils
2. Blackboard and chalk
3. Overhead projector and transparencies (optional)
4. Duplicated copies of crossword puzzle, Exercise 1, for Activity 3 (see attached example)
5. Duplicated copies of Exercises 2-9 or other teacher-made or commercial crossword puzzles (Activity 4)

Teaching suggestions

1. Two things are important to the success of this lesson: 1) that the students enjoy success in completing the puzzles they attempt, 2) that the puzzles are challenging enough to make them think, and sometimes even change their first thoughts. This means that the teacher should encourage the students to start with puzzles that they are pretty sure of doing easily and then move to more difficult ones, or the

students work in groups and consult each other as they need. The latter alternative may be best where the teacher is not sure of the level of the students or where some students are too weak to be able to get started on even the easiest puzzles. It is probably best to have the solutions available to the students and to encourage them to consult them with they become frustrated and might give up, since the purpose of the lesson is more to give the students enjoyable practice in spelling and precise reading than to test them to see whether they can do a particular puzzle.

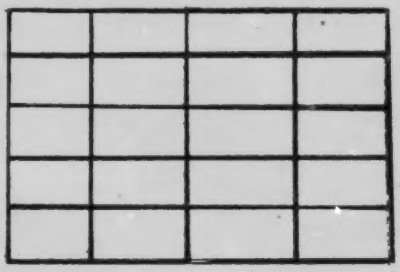
2. Encourage students to make up crossword puzzles and bring them to class in order to challenge others with their work. A booklet of these crossword puzzles might be made up that students could work on out of class.

Procedures and activities

Activity 1 - Single-letter change puzzles

This kind of word puzzle may be new to the students, but it is an easy preliminary step to full crossword puzzles.

1. Tell the students to draw a grid four squares across and five squares up and down like the example you draw on the chalkboard. It should look like this:



2. Fill in the top row of squares with the letters R U S T and the bottom row with the letters B E A N, so the grid looks like this:

R	U	S	T
B	E	A	N

Ask the students to do the same.

3. Explain that the object of the puzzle is to fill the three lines between the two words with other words, words that in each case differ from the word above them by only one letter. For instance, the word below R U S T could be B U S T -- note only the letter B is changed -- and the word below B U S T could be B E S T -- note that in this case only the letter E is changed from the word directly above it. As you explain this, write in the letters in the spaces in the grid on the board and have the students do the same on their papers.

4. Ask for suggestions for the word to go between B E S T and B E A N, a word in which only one letter is different from B E S T above. The word would be B E A T. Call attention to the fact that the students can be sure they are right, because by changing only one letter in B E A T, the word becomes B E A N, the last line of the puzzle.

5. Go through the example once again to make sure everyone understands what happened. Circle the letter that is changed in each row across (each new word) and then point out that there has been only one change in each of the four columns; this is part of the rules of the puzzle: a letter can be changed only once in each column.

R	U	S	T
B	U	S	T
B	E	S	T
B	E	A	T
B	E	A	N

6. Have the students draw another four by five grid and put S L A P in the top line of squares and C R O W in the bottom line. Do the same on the board. Together with the class do the same kind of thing as was done above, but give definitions of the words that will fill each row. For example, for the word under S L A P, the definition would be "What you do after someone sings well;" (the correct word would be C L A P). The definition for the word for the next row would be "A losing throw in a dice game" or "What he says is a lot of _____;" (the correct word is C R A P). For the fourth row, the definition would be "What a farmer grows in his fields;" the correct word being C R O P. The completed grid will look like this:

S	L	A	P
C	L	A	P
C	R	A	P
C	R	O	P
C	R	O	W

7. Continue the activity on an individual or group basis using a sheet like the one on page 10-5. Use as many of the word puzzles below as the students maintain interest. (Answers are given in parentheses.)

8. Stop to discuss what the students have done. Ask for suggestions of better clues or definitions. Try to make a few puzzles as a class, or let some of the more advanced students do it as a group. The easiest way is to start with a four-letter word of the consonant-vowel-consonant pattern or consonant-vowel-consonant-consonant pattern as the middle word and make two changes above and two below:

F	A	R	M

Let the class discuss and form their own definitions to either the puzzles already done or to the puzzles they make.

Activity 2 - Word Squares

This kind of word puzzle gives practice in spelling words down as well as across, and in having words linked using the same letters. Like the preceding activity, it is the kind of puzzle that some students will be able to make for themselves.

B	E	E	R
(B)	(E)	(A)	(R)
(B)	(E)	(A)	(T)
(B)	(O)	(A)	(T)
C	O	A	T

___ An animal that loves honey
___ The same as "win"
___ Something to row

J	A	I	L
(B)	(A)	(I)	(L)
(B)	(O)	(I)	(L)
(B)	(O)	(W)	(L)
B	O	W	S

___ A help to keep out of jail
___ A bad sore
___ For soup

M	U	S	T
(M)	(A)	(S)	(T)
(M)	(A)	(S)	(S)
(B)	(A)	(S)	(S)
B	A	T	S

___ It holds the sail
___ A Catholic religious service
___ A kind of fish

G	O	A	L
(C)	(O)	(A)	(L)
(C)	(O)	(A)	(T)
(C)	(O)	(S)	(T)
C	A	S	T

___ A kind of fuel
___ Half a suit
___ What you pay for something

T	A	M	E
(T)	(I)	(M)	(E)
(T)	(I)	(L)	(E)
(M)	(I)	(L)	(E)
M	I	L	D

___ "He served his _____."
___ What they put on shower walls
___ 5280 feet

1. Write the example below on the board or on an overhead transparency, in a four-by-four space grid. Black out the middle four squares:

1 E	V	E	N 2
A			E
S			A
3 Y	O	U	R

Have the students call out the words they see and describe where they are. Then have them suggest definitions. As they identify the words and form definitions, encourage them to use the numbers and the terms "across" and "down;" you are preparing them to use these terms with full crossword puzzles later.

2. Suggest changes in the words; for example, if "even" were changed to "each" or "east", what new words would result, what new definitions would be necessary? Could they be exchanged for "easy"? Again, what new words and definitions? What would happen if "easy" and "even" were exchanged?

3. Write the following words on the board and ask the students to make their own word squares using these words and then share them with the class. Have them make definitions for each word. After several students have written examples on the board, let some students give just the definitions and directions such as "One down: the sound a lion makes; one across: you drive a car on it; two down: an instrument in a military band that you hit with sticks; three across: in a jail it is called a cell; at home it is called a (room)." Have the other students try to make the word square from the definitions, then have the student who made it give his solution. (If students have trouble at first in completing a full square, accept three sides, write it in a grid on the board, and see if anyone can change or complete it into a full square.)

nude	mule	dame	road	edge
nine	moon	doom	read	else
noun	moan	deer	roar	even
need	mild	dear	race	ever
nice	mind	dawn	raid	earn
noon	mean	damn	rare	
near	male	dare	roam	
	made	dead	rain	

The list above will almost insure success in a mechanical way; encourage the more able students to try making word squares using some four-letter words not on this list, or let them make five-letter word squares.

Activity 3 - Crossword Puzzles

Each of the students should receive a copy of Exercise 1 (attached); the grid should be drawn on the board with the appropriate squares blacked out. Begin the puzzle by asking three or four students to start it at the chalkboard as a team. The teacher asks them for suggestions to fill 1 across and 1 down, trying them out by counting spaces, etc. Encourage them to leave some spaces blank when they are not sure, and to try other words to get cues for the words they are not sure of. This is done to make sure all the students understand what strategies they can apply. As soon as 1 across and 1 down and a few other words are written in, ask the students to complete the puzzle individually or in small groups. Upon finishing, the teacher should complete the puzzle on the board so that students can refer to it if they get too frustrated.

Activity 4 - Completing crossword puzzles

If there is time or a need, other crossword puzzles may be prepared by the teacher, or by students, for the class to complete. The attached puzzles of varying difficulties (see Exercises 2-9) may also be duplicated for class use. Each puzzle has been placed on a separate page to make zeroxing more convenient. The sources listed below contain many crossword puzzles that have been especially prepared for instructional purposes.

Allen, Walter Powell, Easy Crossword Puzzles
English Language Services, 5550 Wilkens Court, Rockville, Md., 20852. (copyright 1956, 75¢)

Allen, Walter Powell, More Easy Crossword Puzzles, English Language Services, 5550 Wilkens Court, Rockville, Md., 20852.(copyright 1970)

The Continental Press, Inc., Elizabethtown, Pa. 17022 Publishes crossword puzzles suitable for students who read from grade 1 to grade 6 levels.

Summary and evaluation

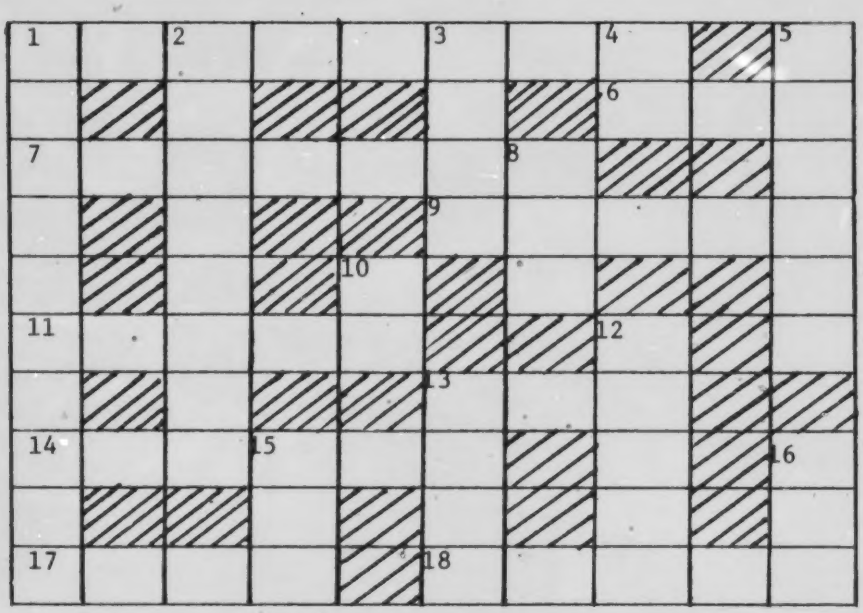
1. Collect and examine with the class and with individuals any word puzzles completed during the lesson. Make corrections, and explain them, as needed.

2. Call on a student(s) to summarize what was learned in the lesson.

3. Direct a discussion on what students liked and disliked about the lesson.

4. Urge students to work crossword puzzles on their own from local newspapers or from crossword puzzle commercial booklets and to bring their accomplishments or questions to the class.

5. Have students fill in the evaluation forms and collect them.



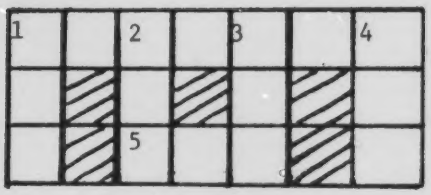
ACROSS

1. Young people
6. Not in
7. Not anything
9. A prisoner has to _____ time.
11. What a woman wears
13. Thought
14. Go back
17. Make my steak well ____.
18. Many times

DOWN

1. Thought about
2. Some banks are paying 6%
3. He ____ faster than he walks.
4. Opposite of YES.
5. The snake nearly killed _____ by swallowing a bowling ball.
8. Present tense of GOT
10. Fast ____ greased lightening
12. Most important part of the body
13. He's always getting _____ hot water with her.
15. You _____ a pencil to write.
16. More than one man

Exercise 2



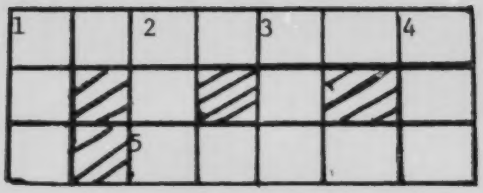
ACROSS

1. Another word for railroad
5. Something to unlock a door with

DOWN

1. You can _____ faster than you can walk.
2. It's in a fountain pen.
3. "_____ sown South" or "____ down upon the Swanee River."
4. "_____ too, Brutus?"

Exercise 3



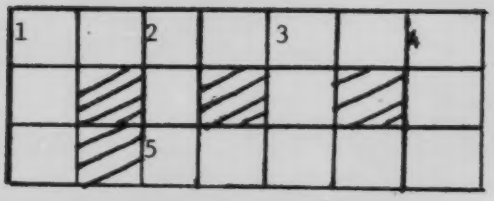
ACROSS

1. Trips taken on ships
5. Another name of the Devil

DOWN

1. A kind of truck used for moving
2. _____ or no?
3. You will _____ a present.
4. The name of the nearest star

Exercise 4



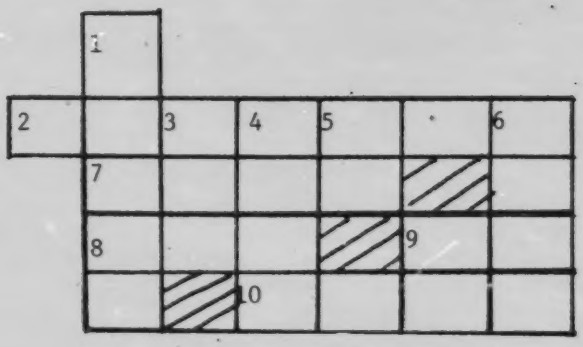
ACROSS

1. They are under the hood.
5. The sun

DOWN

1. You only need one ___ to see.
2. He _____ away with it.
3. A wrong spelling of know
4. A nickname for Sally

Exercise 5



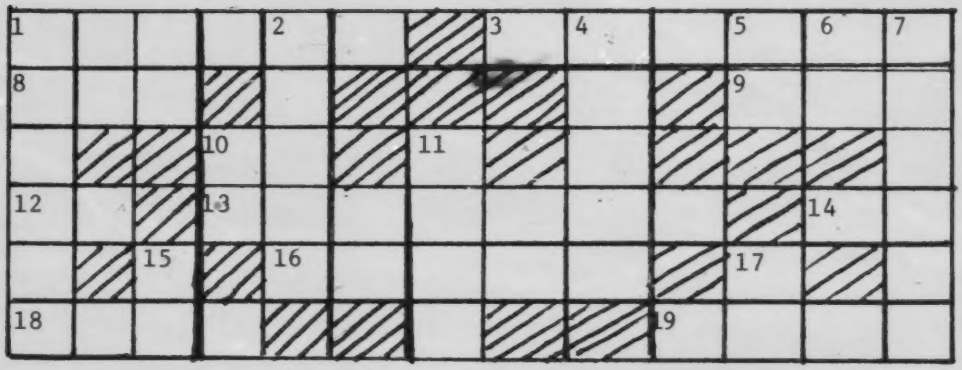
ACROSS

2. Not a thing
7. No. far
8. "____ and feather him!"
9. Opposite of out
10. It wasn't me, it was somebody _____.

DOWN

1. Some people get paid every _____.
3. The English and hippies both think it's great.
4. The British word for rabbit.
   (Remember the story of the ____ and the tortoise?)
5. (Initials) The Bureau of ____ ____ collects taxes
6. Going, going, ___ .
9. Third person, singular form of be

Exercise 6



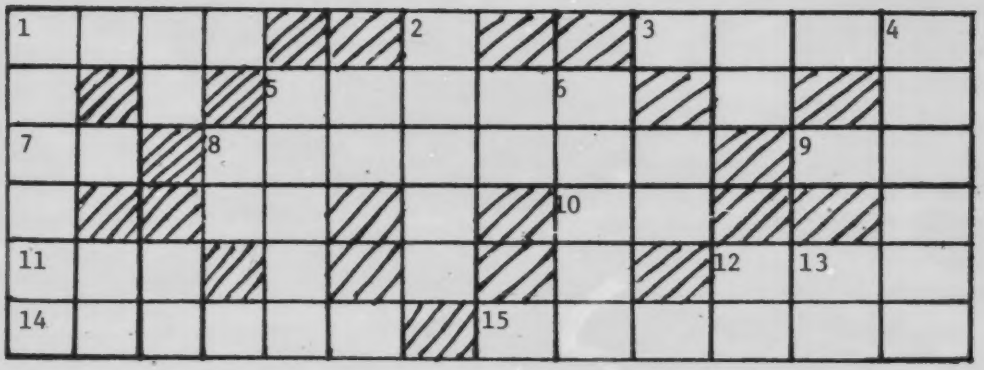
ACROSS

1. British for fall (season)
3. Mice are _____ of cats.
8. You build a house on one.
9. An owl can do it at night
10. _____ Capone
12. Once ____ hour
13. Small fruits found on bushes
14. Is and was are forms of the verb _____.
16. Sugar is _____.
18. You will finish this puzzle _____.
19. A small Dodge.

DOWN

1. Opposite of never
2. San Francisco is about 3000 _____ from Philadelphia
4. Many ships make a _____.
5. "_____ a matter of fact"
6. Abbreviation meaning that is or for example
7. A dry, barren place
11. "I think that I will never see, A poem as lovely as a ____."
15. Santa's first word (He says it three times in a row.)
17. Folksy term for mother

Exercise 7



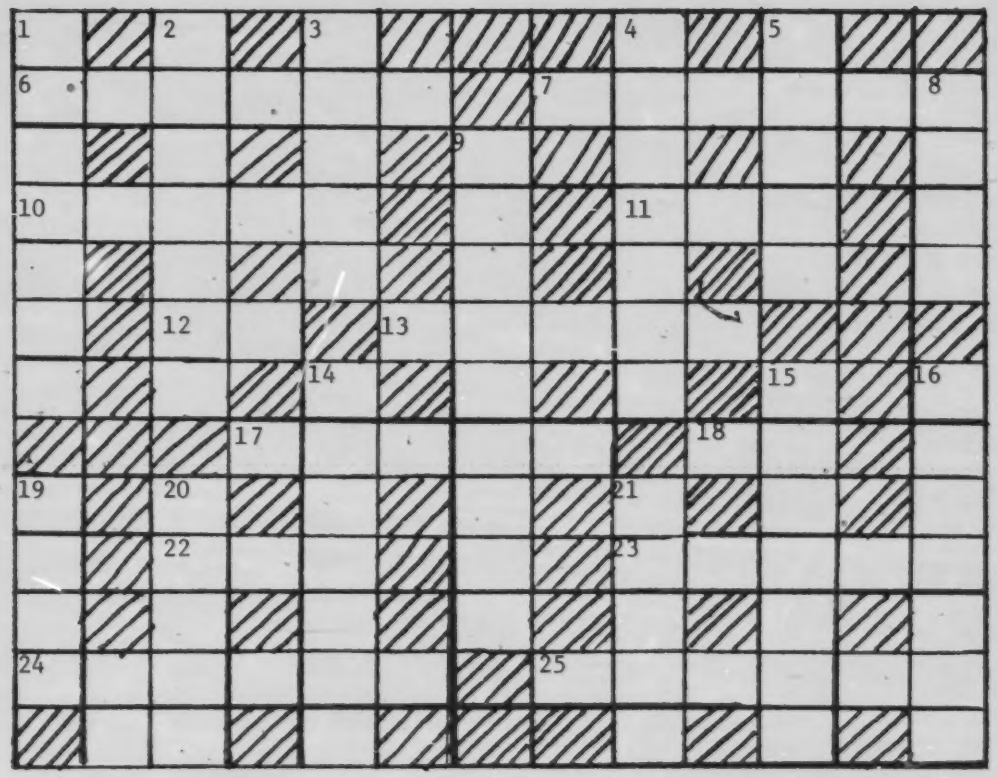
ACROSS

1. Not more
3. A fluorescent _____ fixture
5. In the _____ of a tree it is cool.
7. Saint (abbreviation)
8. You can wet your _____ in a bar.
9. For example (abbreviation)
10. Test to measure academic intelligence
11. The opposite of on
12. A definite article (goes before a noun)
14. Tailors and dressmakers sew with it
15. A position on a football team

DOWN

1. I'll teach you a _____!
2. The cook asks, "How does it _____?"
4. To like something better
5. Used like will
6. Top class in society, the _____.
8. Subject form of us
13. Subject form of him

Exercise 8



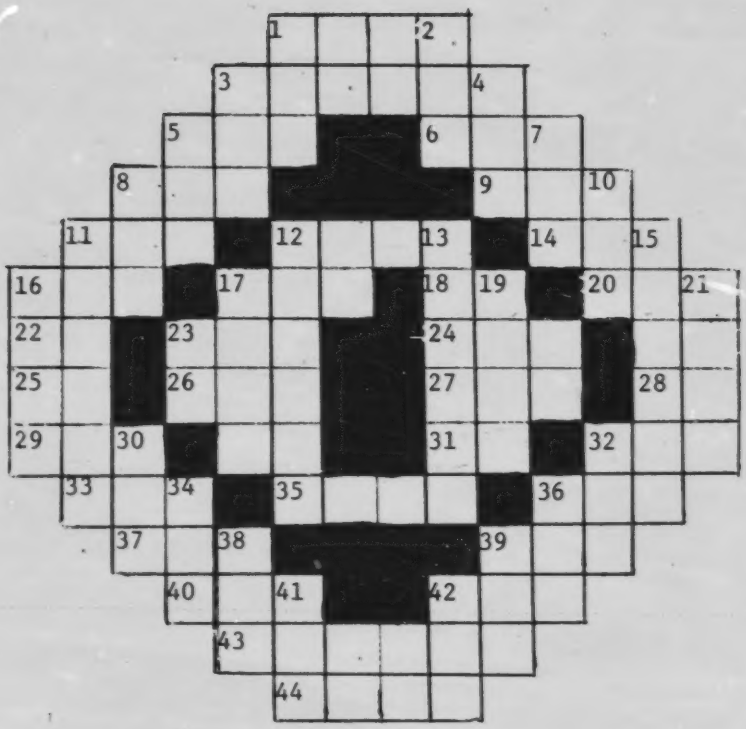
ACROSS

6. The tea is in the _____.
7. A dog is man's best _____.
10. "____ to get ready, and four to go."
11. A painting is a work of ____.
12. Object form of we
13. Nice, ___, nicest
17. "He can't see the ____ for the forest."
18. Subject form of us.
22. _____ the deck before I deal
23. Ships stop at _____.
24. Closest animals to cowboys
25. Opposite of old-fashioned

DOWN

1. Where the train stops
2. You go to the barber's for a _____.
3. "_____ are red; violets are blue."
4. Larger, nobler, more famous
8. You begin a letter with this word.
9. They ride around in patrol cars.
14. He's a soul _____.
15. The person at the front of the room
16. Some work books are divided into _____.
19. Not a little
20. It is worn around the neck.
21. An _____ knows less than a moron.

Exercise 9



ACROSS

1. One foot, two_____.
3. Noon.
5. ____lost! (To a person you want to go away).
6. You buy in a_____shop.
8. The____shines warm.
9. The higher end of anything on a slope
11. A thirty-eight is a____.
12. Good, better,_____.
14. Van Gogh cut off his____.
16. "You old____of a gun!"
17. "Help___if you can; I'm feeling down."
18. Word for laughter.
20. Not old.
22. "I hope I can do ___well!"
23. The part of the body ladies used to call a lower limb.
24. Opposite of new.
25. Present tense form of was.
26. "I____your pardon."
27. "I wish he would____a deodorant."
28. "___your own thing."
29. The most forward part of the mouth.

ACROSS (Continued)

31. "___.man;___!" Also, I', afraid I'm about to___mad!"
32. A fish that looks like a snake.
33. Vegetable.
35. Opposite of poor.
36. Opposite of near.
37. The bone that women were made from (Bible).
39. "Good____nothing."
40. To massage.
42. They give it to you free when you leave a supermarket.
43. The leaders of major countries meet at a _____conference.
44. A very small branch of a tree.

DOWN

1. These pants don't____; they are choking me.
2. A very light knock.
3. "____and women."
4. "He hasn't come home____; but he should be here soon."
5. A twenty-two.(Same as 11 across).
7. A foot-finger.
8. The closest star.
10. We cook in it.
11. Idle (bad) talk about others.
12. Asks for a dime for coffee. (Really wine?).
13. Equals although but shorter.
15. A school book with stories.
16. Almost all boats used to have a_____.
17. Can you _____me at the Copa?
19. Too, as well.
21. Sheep wear 100%_____.
23. 16 os. equals one____.(abbr.)
30. Gold costs $35____ounce.
32. "I don't have an____for music." (Same as 14 across)
34. We breathe it.
36. In London there is a lot of___.
38. A Trailways or Greyhound___.
39. More than plump.
41. However, nevertheless.
42. Not quite gigantic.

ANSWERS - CROSSWORD PUZZLES

Exercise 1 - Answers

ACROSS	DOWN
1. children	1. considered
6. out	2. interest
7. nothing	3. runs
9. serve	4. no
11. dress	5. itself
13. idea	8. get
14. return	10. as
17. done	12. heart
18. often	13. into
	15. use
	16. men

Exercise 2 - Answers

ACROSS	DOWN	
1. railway	1. run	3. way
5. key	2. ink	4. you

Exercise 3 - Answers

ACROSS	DOWN
1. voyages	1. van
2. satan	2. yes
	3. get
	4. sun

Exercise 4 - Answers

ACROSS	DOWN
1. engines	1. eye
2. total	2. got
	3. not
	4. Sal

Exercise 5 - Answers

ACROSS	DOWN
2. nothing	1. month
7. near	3. tea
8. tar	4. hare
9. in	5. I.R.
10. else	6. gone
	9. is

Exercise 6 - Answers

ACROSS	DOWN
1. autumn	1. always
3. afraid	2. miles
8. lot	4. fleet
9. see	5. as
10. Al	6. i.e.
12. an	7. desert
13. berries	11. tree
14. be	15. to
16. sweet	17. ma
18. soon	
19. Dart	

Exercise 7 - Answers

ACROSS	DOWN
1. less	1. lesson
3. lamp	2. taste
5. shade	4. prefer
7. St.	5. shall
8. whistle	6. elite
9. i.e.	8. we
10. I.Q.	13. he
11. off	
12. the	
14. needle	
15. center	

Exercise 8 - Answers

ACROSS

6. teapot
7. friend
10. three
11. art
12. us
13. nicer
17. trees
18. we
22. cut
23. docks
24. horses
25. modern

DOWN

1. station
2. haircut
3. roses
4. greater
5. seats
8. dear
9. policemen
14. brother
15. teacher
16. lessons
19. much
20. scarf
21. idiot

Exercise 9 - Answers

ACROSS

1. feet
3. midday
5. get
6. pet
8. sun
9. top
11. gun
12. best
14. ear
16. son
17. me
18. ha
20. new
22. as
23. leg
24. old
25. is
26. beg
27. use
28. do
29. lip
31. go
32. eel
33. pea
35. rich
36. far
37. rib
39. for
40. rub
42. bag
43. summit
44. twig

DOWN

1. fit
2. tap
3. men
4. yet
5. gun
7. toe
8. sun
10. pan
11. gossip
12. beggar
13. though
15. reader
16. sail
17. meet
19. also
21. wool
23. lb.
30. per
32. ear
34. air
36. fog
38. bus
39. fat
41. but
42. big

LESSON 11

TEACHER TITLE - COMMUNICATION
STUDENT TITLE - TELL IT LIKE IT IS

Goals

The purpose of this lesson is to make students aware of how difficult it is to communicate clearly with one another and to teach them some techniques for communicating more effectively. The lesson provides practice in listening, speaking, and critical thinking.

Objectives

1. To experience the roles of sender, receiver, giver of feedback, and manipulator of the communications equation.
2. To express feelings about one's own and others' communications styles.
3. To use communications vocabulary in analyzing classroom experiences.
4. To apply communications vocabulary to the description and analysis of outside experiences.

Materials

1. Blackboard and chalk.
2. Work table.
3. 2 "Fractured T" puzzles, made from cardboard, 1/4" plywood, or paper according to the attached diagrams. (Activity 1) (See attached diagrams A and B)
4. Paper and pencils for each class member.
5. Portable blackboard or other type of screen.
6. Large wall clock with second hand, or individual watches for the group leader, or a watch for the teacher who will then call time at approproate intervals. (Activity 2)
7. Stacking boxes diagram C and D (Activity 2)

Teaching suggestions

1. This lesson is divided into two sections. The first focuses on "sending" (speaking), the second on "receiving" (listening). Each section contains two essentially similar activities, too much to do in the time available, so the instructor should choose one from each section, perhaps the one he feels most comfortable trying or thinks his students will enjoy the most.

2. This lesson is similar in many respects to another lesson in this curriculum, "Verbal and Non-verbal Communication Expression." This relationship should be brought out to the students. In selecting activities from the options for this lesson, keep in mind those activities that were used in the previous lesson and students' reactions to them.

Procedures and activities

Section 1 - Sending (Speaking)

Activity 1 - Fractured T Puzzle

1. Ask for two volunteers who want to have some fun and can handle being frustrated. Promise them they won't be embarrased. Have them sit back to back so that neither can see what the other is doing. Be sure each has a table or other work surface in front of him.

2. Assign one to be "boss", the other to be "foreman". Put a correctly assembled T Puzzle (See diagrams A and B attached) in front of the boss and cover it with a piece of paper. Put an unassembled T Puzzle in front of the foreman and tell him that all his pieces are right side up (be sure to mark the backsides of the puzzles in some way so you don't waste time). Ask the other members of the class to come and stand around the "boss" and "foreman", to watch what happens carefully, but not to speak out or help them in any way.

3. Tell the boss that he has a correctly assembled machine which he must tell his foreman, who is in another part of the factory, how to assemble. He must do so over a phone which sends only one way; that is, the foreman cannot talk back. He can only receive directions and do what he is told. The boss must direct him without help.

4. Tell the foreman that he must obey orders and cannot talk back.

5. Tell both participants that they have the same number and shape parts. (They will probably immediately assume that their corresponding pieces are the same colors. Do not tell them otherwise unless one of them asks).

6. Remove the cover paper from the boss's puzzle and ask him to start.

7. If the boss uses color to identify the parts and to explain how to assemble the puzzle, stop him when the foreman is clearly unsuccessful (this will happen almost immediately). Ask the observers what the problem is. Clarify what they say for the boss and ask him to proceed on the basis that their pieces are differently colored. Ask him to go on with the task.

8. The participants will continue to have trouble, the boss struggling to find a vocabulary to describe the shape and placement of the parts. Ask the observers what the trouble is. Someone will mention the fact that there's no way for the foreman to give "feedback", to check his perceptions of what the boss is saying. Whatever word an observer uses for "feedback", supply that term for his word and continue to use it in your discussion.

9. Tell the foreman he may now talk back, and ask them to continue. If they still can't succeed in the task (participants seldom can), ask the observers what they would suggest as a way to accomplish the task. Someone will probably mention that a face-to-face work situation would solve it. Move the participants so they are face-to-face and let them complete the puzzle.

10. Review each stage with all the class, what happened and why the boss and foreman couldn't succeed. Ask them:

a. How did you feel as the boss? How did your feelings change as the game progressed? What did you feel like doing when you got frustrated?

b. How did you feel as foreman, etc?

c. How did you observers feel for each of them? What did you feel like doing? Could you tell what the boss and foreman were feeling? How? What were the signs? (If feelings are attributed to the boss or foreman which they deny feeling, accept their denial and go on).

d. What happened at each step in the game? Why couldn't they assemble the puzzle? (The idea here is to get at the following issues: the frequency with which we start communicating from different assumptions, especially when an authority, here the teacher, gives us a task; the need for free feedback to clarify a task; and the need for more than one medium in most communications situations.)

e. What does this experience say about communications in general?

f. Can you think of situations in this classroom, in the prison, on a job, or at home where communications have been bad? Have you ever been unsure about a class assignment and afraid to ask for clarification? Maybe someone has given you an unclear order in the prison? In communications terms, what was wrong and how could it have been made better?

Activity 2 - Stacking Boxes

1. Discuss communication and how it works. Explain the differences between one-way communication and two-way communication (in one-way communication the sender tells the receiver something and this message ends the communication. A lecture,

written instructions for a text, and notices are examples of one-way communication. In two-way communication the receiver of a message can ask for clarification, elaboration, and both sender and receiver can benefit from the increased mutual understanding that results. Discussion and question-and-answer periods are examples.)

2. Ask the class to choose a person who they feel is capable of giving directions clearly. This person will act as the sender. The remainder of the class, the receivers, will be prepared with pencil and paper to follow his directions.

3. The sender should be out of sight or placed in such a way that the receivers can't see any expressions or gestures. Place him behind a portable blackboard or other type of screen. He should be within hearing range. Give him Diagram C (attached) and instruct him to explain it so well that each receiver will be able to draw one exactly like it. Each student is to follow the sender's directions without having any communication with the sender or any other member of the class. Note the time the sender begins.

4. Make the following chart on the blackboard:

ONE-WAY COMMUNICATION
Time _____

TWO-WAY COMMUNICATION
Time _____

Estimated Accuracy	Actual Accuracy	Estimated Accuracy	Actual Accuracy
5			
4			
3			
2			
1			
0			

When the sender has finished, record on the chart how long he took. Ask the students to estimate how many of the figures they feel have been drawn correctly: four; three; two; one. Record the responses on the chart.

5. Ask the students how they felt during the demonstration and how they think the sender felt. Have the sender do the same.

6. Begin the two-way communication demonstration. Have the sender face the class and describe Diagram D clearly and completely. This time the receivers may ask questions, and the sender may reply, but he may not use gestures. Again record the time and estimated accuracy.

7. Draw Diagram C and D on the board.

8. Ask each student what his actual accuracy was and record it on the chart. (To be correct a figure must be the right shape and in proper relation to ther figures).

9. Discussion questions:

a. What would you say about the time one-way and two-way communication takes? (Two-way takes much longer.)

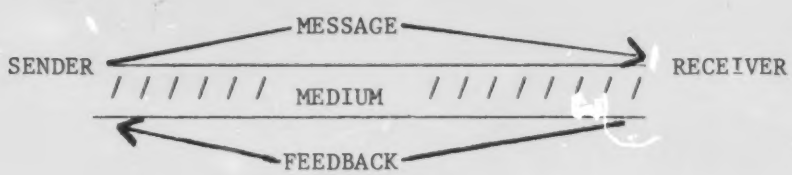
b. Which kind of communication results in greater accuracy?

c. How do the receivers feel in a one-way situation; in two-way communication? Why? (In one-way the receiver usually feels uncertain or frustrated; in two-way he feels relatively confident.)

d. How does the sender feel in each situation? (In one-way the sender feels relatively confident. In two-way he often feels frustrated or angry. Why so?)

e. Can you recall any situations you have been in, either as sender or receiver, which confirm what we have observed in this experiment?

Note: You may want to conclude Section 1 with a mini-lecture explaining the following communications equation. The diagram may help them visualize their experience and fix the key terms in their minds more firmly:



They will be familiar by now with the key terms "sender", "receiver", and "feedback". "Medium" will need illustrating. Ask them what media were used in the demonstration, or tell them that two media that were used were "words" and "diagrams". Ask for other media that communicate. They may think of pictures, movies, music, other kinds of visual and aural media. Ask them if they can think of smells and touches which communicate, and what they communicate.

Section 2 - Receiving (Listening)

Activity 3 - The Echo Game

1. This exercise can be carried out by a class in any seating arrangement, though it will provide a more valuable experience if the groups sit in inner and outer circles with half acting as participants, half as observers.

2. Assign the observers to count how many in the inner circle participate in the discussion. Ask them to note how many look as if they wish to say something but don't and why. Ask them to keep track of who gets interrupted and who does the interrupting.

3. Start a discussion on one of the following topics, based on human experiences which usually provoke discussion (family, sex, money, human relations), or topics of your own devising. Simply announce to the groups that they are to discuss the following question, then write it on the board. There will be some confusion, questions perhaps about just what you mean, even silence, but they will settle down to discussing the topic rather soon in all probability. Suggested topics are as follows:

a. What is the worst thing a woman can do to her man? Why?

b. What is the worst thing a man can do to his woman? Why?

c. What is the worst thing a father can do to his son?

d. What is the worst thing a son can do to his father?

e. What is the best way to rehabilitate a prisoner? Why?

f. What qualities or experiences make a man a man? Give examples? As a group you should agree on a rank order from most to least important (the argument will probably come here).

g. What are the most important things for parents to teach their kids about people?

h. What makes a friend a friend? Agree on a ranking for the qualities you decide on.

i. Does the government owe a man a guaranteed annual wage? Why? Why not?

4. After the discussion is underway, interrupt the class and tell them that before anyone speaks, he must first repeat what the previous speaker has said to that person's satisfaction. Tell the observers to count the number of participants who give accurate accounts of what the previous speakers have said and to notice if the participants are actually listening to each other.

5. When the discussion is over participants and observers should exchange places and repeat the process.

6. Discussion questions:

a. What did the participants find out about themselves and others in a group discussion?

b. What did the observers see?

c. How do you actually know when someone is not listening to what you're saying? What ways might you let someone know you don't feel you're being heard so that he starts listening?

d. Why don't people listen better? What kept you from listening?

Activity 4 - The Four Stage Rocket

1. Tell the students you are going to ask them to break into small groups and have discussions on an assigned topic. Tell them that while they are doing so one member of the group will be assigned as an observer to see how the discussion goes. Tell them that you will be asking them periodically to stop and to follow new and difficult directions for conducting their discussion. The purpose is to take a look at the ways we talk with each other, how fruitful they are and how we might improve them if we choose to.

2. Break the class into groups of 5-7 students. Ask them to choose one person from each group to be their observer. Ask the observers to count how many participate, who does most of the talking, to whom, how many look as if they wish to speak but don't, who interrupts, and who gets interrupted.

3. Assign one of the topics listed in the preceding activity and let the groups start talking.

4. After about five minutes interrupt them, assign a timekeeper in each group (not the observer), let him use his watch (if it doesn't have a sweep second hand, borrow one or use a wall clock with a sweep second hand), and tell everyone that the timekeepers will stop anyone who speaks for more than fifteen seconds.

5. Interrupt the groups again in about five minutes and require a three second pause for silence between each statement. Everyone still has to observe the fifteen second rule.

6. Interrupt again, after five minutes or so, and require that in addition to the other rules, each speaker must repeat back what the previous speaker has said, to that person's satisfaction, before he says his fifteen second piece.

7. Interrupt after another five minutes or so and tell them that no one may speak a second time until everyone in the group has spoken or signalled that they have nothing to say.

8. Discussion questions:

a. Ask the participants how they felt during the task, in its various stages. What did they learn about how we normally communicate?

b. What other observations would the observers make?

c. Why don't people listen better to each other?

d. What might you do, in such a way that you don't turn the other person off, to let someone know that you don't feel you are being heard?

Summary and evaluation

Note: Since you have been asking your students to behave in ways one doesn't normally behave; since you have asked them to share their feelings publicly; and since these exercises don't look like normal "school" activities, we feel it important that they have a chance to say how they feel about what has happened during the lesson. The following questions are designed to help them deal with their experience, and to see its application to real life (the classroom itself, and the prison). If they meet your questions with silence (what usually happens) wait it out.

Discussion questions -

1. I asked you today to do some difficult things, then to look at how you acted. How does it feel to operate this way?

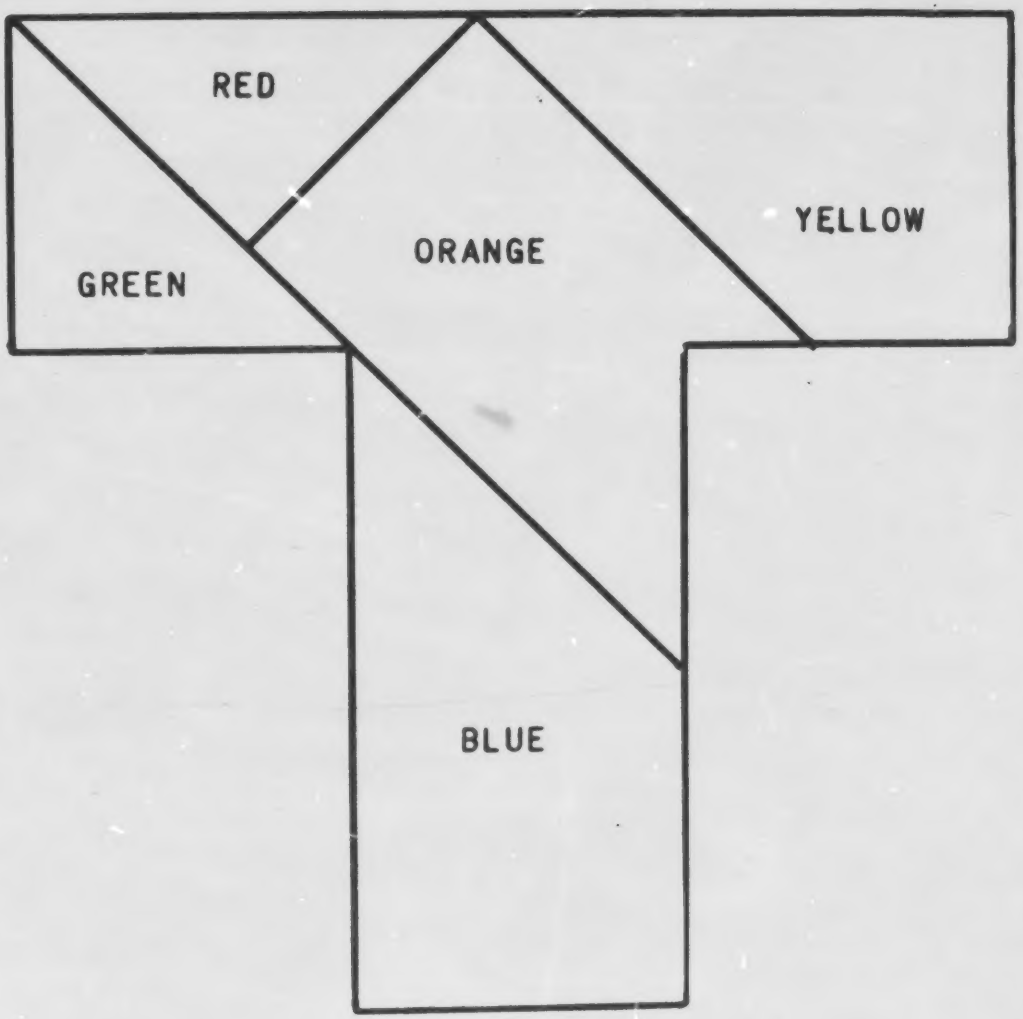
2. How do you feel about what went on today? Would you like to do more of this sort of thing? Can you say why or why not?

3. Think for a minute about the communications in this prison. Who send most? What media are used? What kinds of feedback are permitted, encouraged, not allowed? Is all the sending verbal? If not, what other media are used? Would you suggest any changes in the communications system, practical possibilities? What? How could you present your ideas so they might have maximum effect, so you'll be heard?

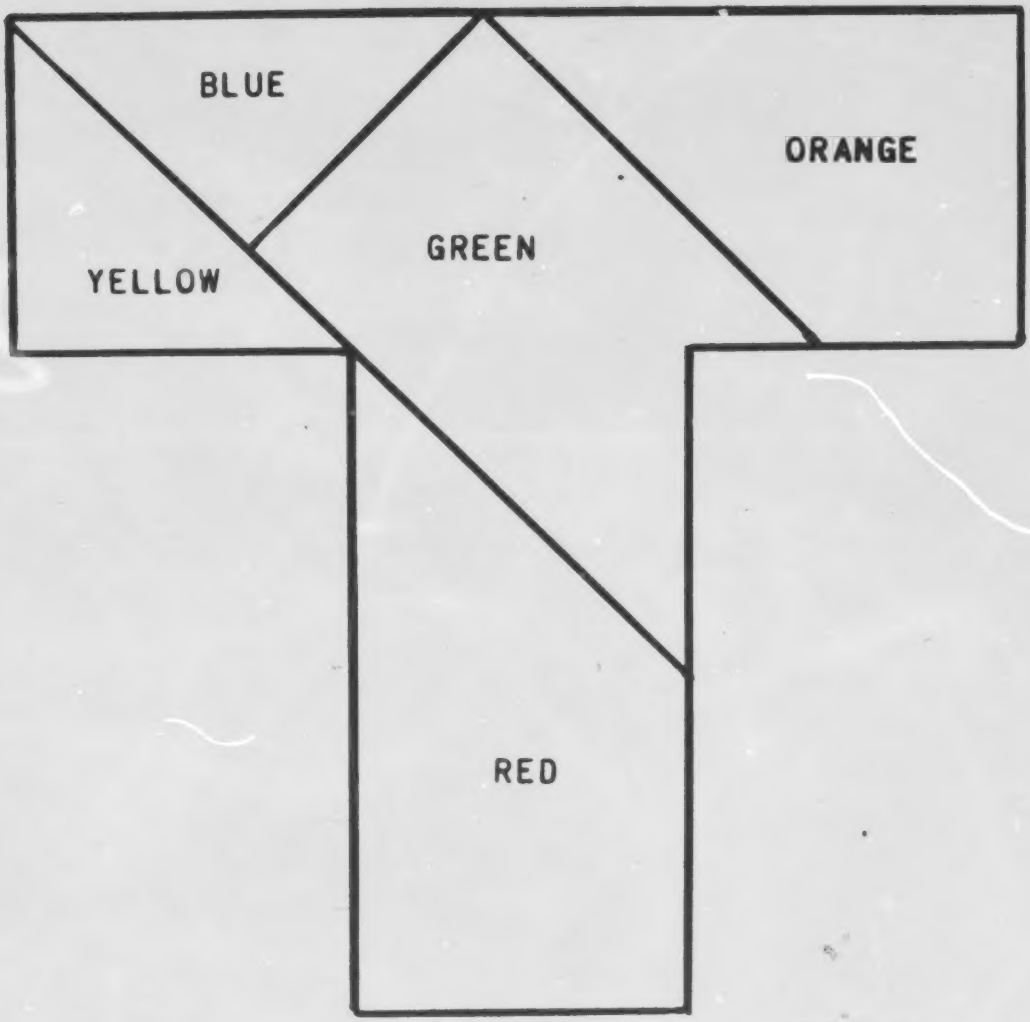
4. Call on a student(s) to summarize what was learned in the lesson.

5. Have each student fill in the evaluation form and collect it.

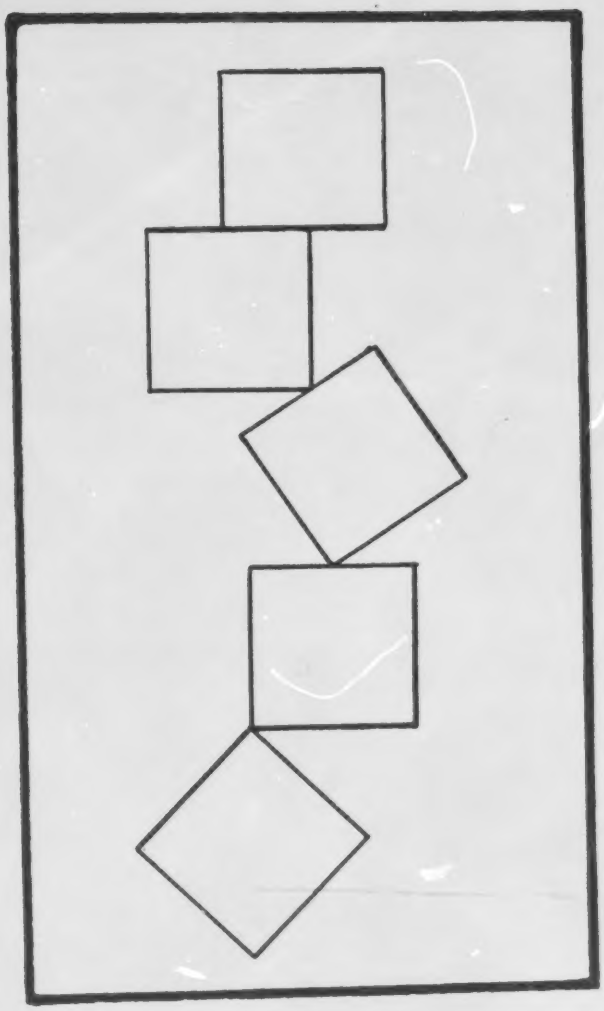
FRACTURED T - Diagram A



FRACTURED T - Diagram B

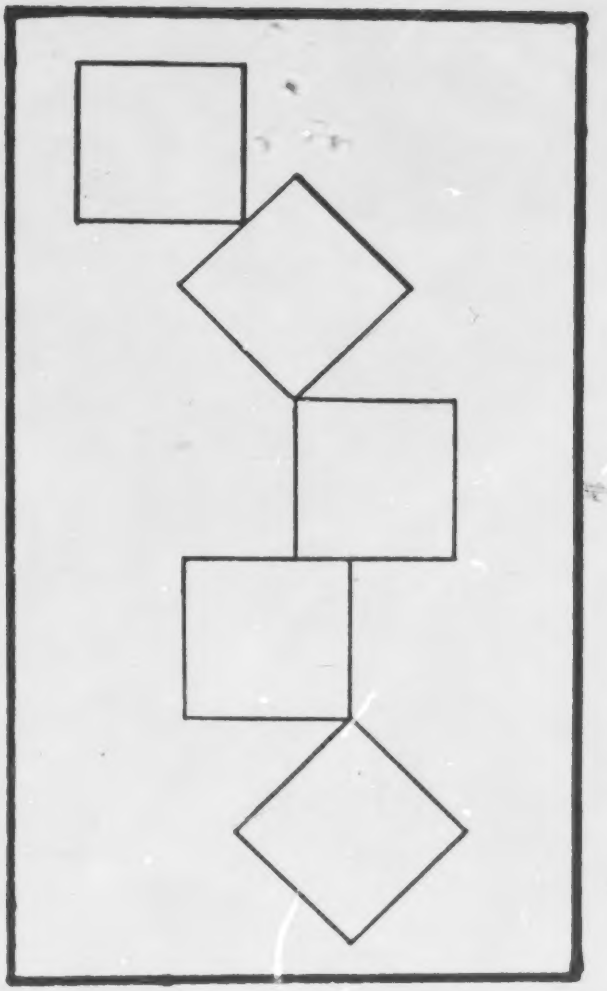


STACKING BOXES - DIAGRAM C



Courtesy of National Testing Laboratory, 1970.

STACKING BOXES - DIAGRAM D



Courtesy of National Testing Laboratory, 1970.

LESSON 12

TEACHER TITLE - SCRABBLE®
STUDENT TITLE - ALPHABET SOUP

Goals

The purpose of this lesson is to give the students a sense of the enjoyment and accomplishment in the cooperative playing of a well known game of intellectual skill - SCRABBLE® The lesson will also help the student to realize that cooperation and group adherence to rules in structured situations can lead to real satisfaction and positive results for the individual and his group.

Objectives

1. To recognize that correct letter order is essential for the correct spelling of words.
2. To learn that practice in spelling can take place while playing a structured game.
3. To learn that common prefixes, suffixes, and plural endings can be interchanged to form new words.
4. To increase ability to form complex words from simple words.
5. To increase vocabulary.
6. To learn a series of rules for playing an educational game.

Materials

1. Blackboard and chalk
2. Materials for any one of the following four formats for playing Scrabble:

Format 1 - blank transparencies
grease marking pencils
overhead projector
or
Format 2 - 1 approximately 24" x 24" handmade scrabble board (made with oak tag, poster board, or similar material)
3 sets of alphabet letters to fit this board, plus 5 extra of each vowel, and of the consonants H, N, R, S, T, and 3 extra B, K, L, and M
or

Note: SCRABBLE® is a trademark and is used with the permission of Selchaw & Righter Co., Bay Shore, N.Y.

Format 3 - 1 magnetic board with the same combination of letters (magnetized) as b above
or
Format 4 - several regular SCRABBLE® games (for use with Level C students)

3. 1 or more dictionaries

Teaching suggestions

1. Before the lesson starts decide on which one(s) of the following four formats you will use during the lesson:

Format 1 - Game played on overhead projector transparencies. (See attached sample.)
9 1-inch squares by 12 1-inch squares equal 108 squares.
Each student takes a turn in placing letters on the transparencies.
Format 2 - Oaktag board - 24 x 24 inches of 2-inch squares equal 144 squares
Each student takes his turn placing right-side-up letters on the board
Format 3 - magnetic board and letters - Teacher makes as many squares as possible on board
Students place magnetic letters on board in rotation
Format 4 - Regular SCRABBLE® games using prescribed rules

2. Formats 1, 2, and 3 are recommended for students at Levels A or B; Format 3, for Level C. Vary this suggestion, however, to suit the ability level of the class.

3. Where the group is large two, or perhaps three, copies of each format should be made available so that each student will have a greater opportunity to participate.

4. One or more dictionaries should be provided in order to give students practice in looking up words and verifying spelling.

5. Encourage students to continue playing SCRABBLE® and scrabble-like games outside of class.

6. Provide for students to continue playing these games during periods of independent study in subsequent class sessions.

Procedures and activities

1. The teacher can start the lesson by saying: "We are going to teach you a game you've heard about but perhaps many of you have not played. Raise your hand if you have ever played SCRABBLE®. (Stop and discuss.) In this game we'll find out how well you can spell and how well you can trick the other guy into giving you his word. You will also learn to become a better speller. Points will be given for each word you spell correctly. The best spellers will be the winners."

2. Show the format in which the game is to be played and explain the rules (the rules for Formats 1, 2, and 3 are the same), as follows:

a. Each student picks up and places a letter anywhere on the board according to his strategy.

b. No proper nouns, slang, foreign words, or abbreviations are acceptable.

c. Words must be read from left to righ or top to bottom.

Example: Student A picks letter "a" and places it in the lower right corner. He gets 1 point for spelling the article "a". Student B places a "p" in front of or above the "a" to spell "pa". He gets 2 points.

d. Each player gets one point for each letter used to form a word he completes.

e. Game may be stopped and score added at any time, at end of any one rotation or when all spaces are filled.

The rules for Format 4, which is the regular SCRABBLE® game, will be found with the game when it is purchased.

3. After the rules have been fully explained and questions answered, a five minute trial game should be played. Answer any questions that arise, then start a game.

4. The teacher's role in this game is to guide it in such a way that learning will take place and that each student will experience some success. Offer suggestions at any point that will make the game more interesting and score more points. For example, show where a prefix or a suffix may be added, then discuss how prefixes and suffixes work. Stop the game at any time to call attention to or explain spelling difficulties that arise (forming plurals, doubling final consonants, the use of the silent e, each syllable contains a vowel, etc.). Write examples on the board to help students understand the spelling rule involved. While stopping the game to point out spelling principles is essential, stopping it too often or for too long a period of time will lose the continuity and the students' interest.

When students are playing the game independently, circulate giving suggestions and help.

5. Have each student keep his own score. This procedure might be varied by having someone keep scores at the blackboard.

6. It is suggested that at least two games of equal time length be played in order to obtain an indication of skills gained.

Summary and evaluation

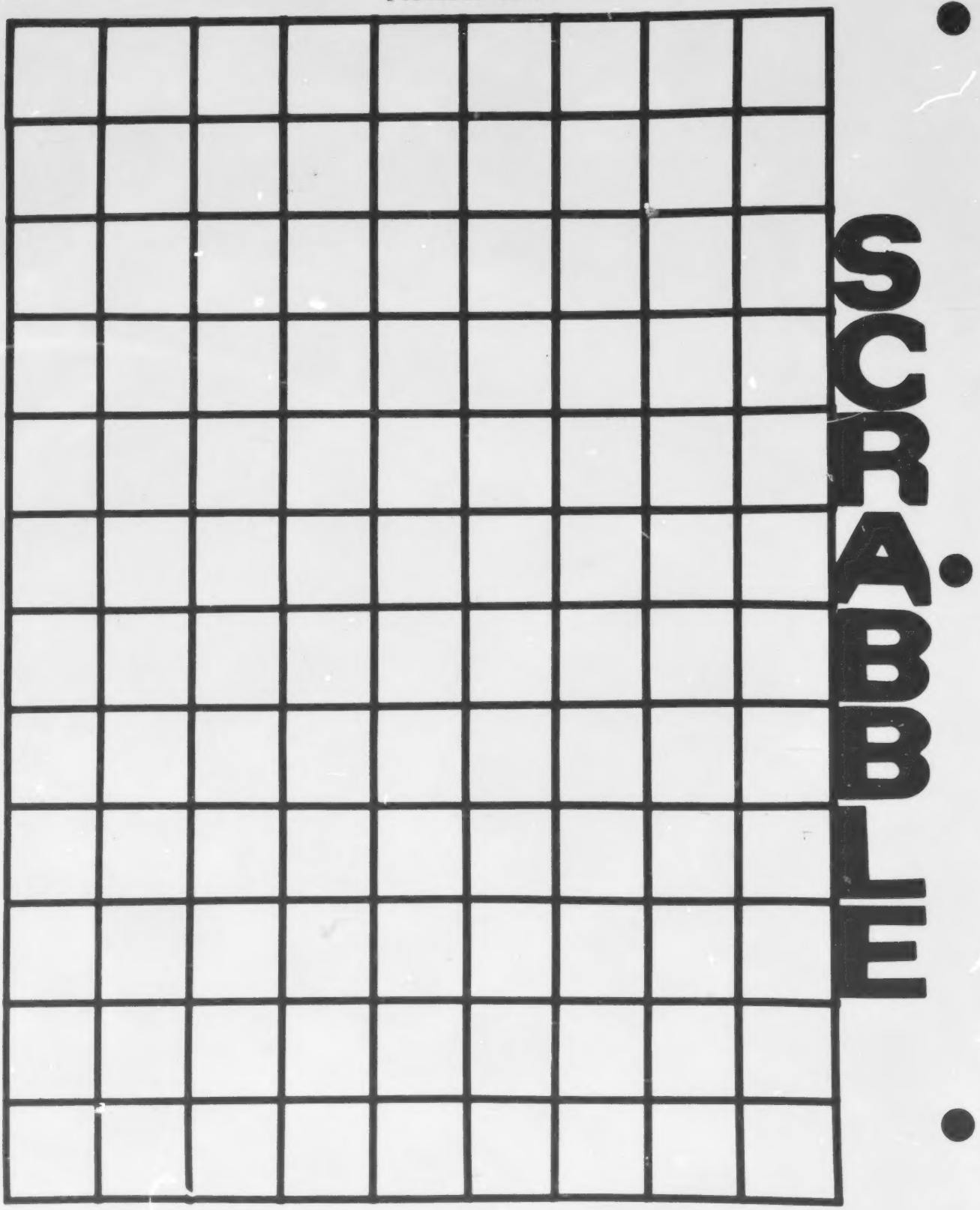
1. Add up the scores; determine not only who the better spellers are but also find out who improved the most.

2. Answer any questions about spelling. Write any spelling rules on the board that seemed to indicate the most spelling problems.

3. Discuss students' reactions to the lesson.

4. Call on a student(s) to summarize the lesson.

5. Have each student fill in the evaluation form and collect it.


SCRABBLE

Letters for Scrabble Game

A_1	A_1	A_1	A_1	A_1	A_1	A_1	E_1	E_1
E_1	E_1	E_1	E_1	E_1	E_1	E_1	E_1	E_1
E_1	I_1	I_1	I_1	I_1	I_1	I_1	I_1	I_1
I_1	O_1	O_1	O_1	O_1	O_1	O_1	O_1	O_1
U_1	U_1	U_1	U_1	B_3	B_3	C_3	C_3	D_2
D_2	D_2	D_2	F_4	F_4	G_2	G_2	G_2	H_4
H_4	J_8	K_5	L_1	L_1	L_1	L_1	M_3	M_3
N_1	N_1	N_1	N_1	N_1	N_1	P_3	P_3	Q_{10}
R_1	R_1	R_1	R_1	R_1	R_1	S_1	S_1	S_1
S_1	T_1	T_1	T_1	T_1	T_1	T_1	V_4	V_4
W_4	W_4	X_8	Y_4	Y_4	Z_{10}			

LESSON 13

TEACHER TITLE - LISTENING
STUDENT TITLE - NOW HEAR THIS

Goals

The purpose of this lesson is to make students more aware of the need to listen attentively and to train them in better listening habits. Students participate in various enjoyable and challenging listening activities in order to learn about the nature and the importance of listening.

Objectives

1. To listen for and sort details.
2. To report accurately what one has listened to.
3. To provide memory training.
4. To listen to and respond to directions correctly.

Materials

1. Pencils and paper.
2. Short article(s) on a relevant topic from a current newspaper for Activity 4.
3. Article from newspaper, altered as shown in Activity 5.
4. 8 1/2 x 11" graph paper with 1/4" squares, dittoed or otherwise prepared like the attached sample. Enough copies so that each student can have one. (Activity 7, "Art by Ear")
5. Instruction sheet for Activity 7, "Art by Ear"

Teaching suggestions

Select activities from those following according to student abilities and time available. Times noted are rough estimates.

Procedures and activities

Activity 1 - Gossip - (10 mins.)

Tell your students that you are going to play a listening game that they may have played as children, but this time for adult reasons. Explain that you will give one of them a piece of paper with a statement written on it, that he will then whisper what it says to the next man and so on until everyone has passed on what he has heard to the last person.

Each person should whisper clearly whatever he has heard, since no repetition will be permitted. The sentence on the slip can be whatever you wish. You might try, "I heard that cell doors will be unlocked at all times from now on."

When the sentence has gone around ask the last person what he heard. It will probably be completely unlike the original sentence. Ask the students in reverse order to repeat what each passed on outloud. Work back to the original sentence to see how it changed. Then ask what this experience shows about listening (The idea is to get out something like "It's hard to hear and send a message accurately; accurate listening is difficult.")

Activity 2 - Listening to the Silence - (10-15 mins.)

Do this exercise slowly, rhythmically, and in a calm, almost hypnotic voice.

Ask your students to close their eyes and keep them closed, to relax, and to be as silent as they can. Ask them in a steady, quiet voice to "Listen silently, eyes closed. Listen to all you can hear....just listen; don't answer my questions aloud. What do you hear? ...What sounds do you hear outside the room, way outside?... What about just outside?... Now listen inside. What sounds do you hear in this room?... Come closer to yourself... What sounds do you hear right around you?... Now listen very closely; listen to what is going on inside yourself. What sounds can you hear in your own body? Concentrate very hard... Come even closer, up into your head... Can you hear a beat?... Be absolutely silent. Can you hear a high pitched humming or buzzing in your ears?... If you can, that's the sound of blood pumping through the blood vessels in your eardrums (it really is)."

"Ok. Everyone open his eyes. Now tell me what you heard. Let's start with things you heard outside the room. (List the events named on the board). What about inside the room? (List). What about right around you? (List). Inside you? (List)."

"How did you feel doing all that?" (Wait out the silence and accept any feelings and ideas expressed. Ask a student to amplify any thoughts you feel need it or that you want the rest of the class to be sure to get. Respond positively with feelings and ideas of your own if you like). "Do you normally notice these sounds?" (Probably answer is "no"). "Why not?" (Accept any answers and reinforce or add

the idea that there is so much noise around us, so much to hear that we select out what we don't feel we need or can use.)

Activity 3 - Concentrating your Attention - (10 mins.)

Read a short, interesting selection from something like THE READERS' DIGEST, SPORTS ILLUSTRATED, LIFE, the Sunday newspaper supplements, etc., and ask your students to count the number of times they hear "the" or "a" ("uh"). When you're finished see who counted accurately and who else came close. Ask if the task was difficult, and if so, why (the material was interesting, therefore distracting). Ask if anyone who got close to the right number can say what the passage was about, in any sort of detail, even though you did not origirally ask them to do so. Use the response to point out that concentrating hard means ignoring everything but what is being concentrated on.

Activity 4 - Who, What, When, Where,aand Why - (10-20 mins.)

Tell your students you are going to help them strengthen their memories. Give each one a pencil and paper. Have him write "Who" on the first line, "What" on the second, and so on with "When", "Where", and Why". Tell them you are going to read a simple, short news item and that they should listen carefully until you are through. When you are through ask them to write a brief answer to each question from the information in the article. (Select any article from a current newspaper or a topic relevant to the students.)

Ask for volunteers to give the correct answers, and for everyone to score himself on accuracy. If the activity is successful you might want to try one or two more articles of increasing difficulty.

Activity 5 - Can I Con You? - (20 mins.)

Tell your students that you want to see how clever they are, whether you can fool them or not. Say that you are going to read them an interesting article from a recent newspaper, but that you have added some irrelevant, unrelated information in with it. Their task is to put up their hands every time they hear an unrelated word or statement. If they are correct, each gets a point. If they are incorrect, each person who raised his hand loses a point. They should score themselves.

Select a short article in terms of the level of your students and simply insert words, phrases, or sentences. You may want to make the irrelevancies more or less clear cut, perhaps to insert big, inappropriate words, or even nonsense syllables. The attached sample will give you some idea of the kind of material to prepare. (See page 13-5.)

When they are through, ask them how they did.

Activity 6 - When I... - (30 mins.)

Divide your students into groups of four, five at most, and seat them so they can see each other and talk easily in their groups.

Say "Now I'm going to see how good your imaginations and memories are. The first person in each group (designate each by name) will start by saying 'When I get out of here I'm going to _____' and finish his sentence by saying what he's going to do. For example: 'When I get out of here I'm going to eat a juicy steak'. The person to his right then repeats what the first person said and adds what he'll do. For example: 'When I get out of here I'm going to eat a juicy steak and go to Las Vegas.' The next person repeats what's been said and then adds what he'll do. The first person to forget what anyone has said has to drop out. The people left in each group begin again, naming new things they will do, until the winner in each group is determined. Then we will have the winners from each group compete with each other."

(You can expect your students to think up a lot of imaginative actions and for there to be a lot of laughter in the small groups. We suggest you not restrict the topics they may use, but as the teacher it is your option to rule out any categories you think inappropriate, but before the game begins).

(For slower students you may want to substitute a sentence which calls for things rather than actions, e.g. "If I could have anything I wanted in here I'd ask for a _____, and _____, and a _____." Other students repeat the sentence and add another item.)

Cash Bail Director Hails First Results

Since the city's new 10 percent cash bail program began three months ago, only ~~36~~ of 1,299 defendants have failed to appear in court, the program's director said on Friday. 1682

David J. Lester said the rate of nonappearance by defendants is well below the predicted level while the financial intake has "far exceeded initial ~~predictions~~." ← darbyfoopers

to buy chicken fat

While it is too early, Lester said, "to claim unqualified success in the area of nor appearance . . . it would be accurate to say that we are highly encouraged by initial results." "Greed is man's strongest motive."

THE 10 PERCENT cash bail program allows a defendants to post 10 percent of his bail with the court rather than with a bail bondsman. If the defendant appears in court, he receives 90 percent of his deposit back. and his girlfriend

and someone else's girlfriend

400

The remaining ~~40~~ percent goes to the city as an administrative fee.

Lester's evaluation of the program differs significantly from that given by Clerk of Quarter Sessions Edward S. Lee, who recently told City Council that the new program had caused substantial ~~problems~~ for his office because of the lack of manpower and insufficient auditing procedures. chicken pox

When Lee received his new bicycle, he promptly sold it.

Activity 7 - Art by Ear - (20 mins.)

"If you will listen very carefully during this next exercise I will guarantee to turn each of you into a great artist, and in only twenty minutes. O.K.? You'll have to concentrate very hard; this is the most difficult task we've had yet." (Hand out the ditto sheets for Activity 7, "Art by Ear.")

"First of all we'll do the practice exercise." (Using the Instruction Sheet, attached, for Activity 7, do the practice exercise from the next page, then as many of the remaining designs as you feel appropriate to your students. It is up to you whether to go back and repeat missed directions.) If you finish the fourth figure, you might say, "The expression on the face of the last figure you drew is amazement at your greatness as an artist."

Activity 8 - Interviewing - (45 mins.)

1. "Your task now is a more difficult one. I'm going to ask you to conduct a real interview, to find out more about who someone is than we already know. First, I'm going to tell you how to conduct an interview, so you'll need to listen carefully to directions and be ready with any questions you may have. (It would help to list the key ideas you are about to express on the board, so that you can uncover them when you are done speaking and use them for review):

a. First, you need to be sure that the person you are interviewing knows why he is being interviewed.

b. Second, try to put him and yourself at ease about the interview.

c. Third, the interviewer should talk very little. Just ask questions, the kind that will help the interviewee talk. Try not to judge, comment on, or criticize what he says. Just LISTEN.

d. Ask him to be specific if you don't understand. If you still aren't sure what he means, ask him 'Do you mean _____' and allow him to agree with or correct your impression.

e. If he says something you don't like, listen anyway.

Are there any questions before we go on?

2. Now here's the task. Pick someone in the room you don't know well, agree with him that you'll interview each other, and start interviewing. You'll have ten minutes to find out enough interesting things about him to give us all a newer picture of him when we're through. At the end we'll form into small groups and share what we've found out that's interesting about each other. Let me go over the task again. Your job is:

a. Pick someone who is fairly new to you.
b. Find out what he likes and thinks is interesting about his life and the things he does.
c. Be prepared to tell us in a couple of minutes what's interesting about him.

You'll have ten minutes to interview your partner; then you'll switch and he'll have ten minutes to interview you. Now choose your partner; start interviewing.

(If there is an odd number you will need to move quickly to pick up the person no one chooses and interview and be interviewed by him. In any event, call '10 minutes', and give them a couple more to conclude, then call on them to switch roles.)

3. When all the interviewing is done divide the students into groups of no more than ten each, appoint a time keeper for each group, and tell them they each have two minutes to introduce their partner to the others, and that if the person interviewed doesn't feel he's been presented quite right, he can add anything he wishes.

When the groups are done ask them:

a. How did being interviewed feel?
b. How did it feel interviewing?
c. How did being introduced feel?
d. How did it feel just listening when you were interviewing? Was it hard? Did it get easier? Why? What kinds of questions seemed to open things up?
e. How did you feel about this exercise?

Summary and evaluation

1. How do you feel about this entire lesson? Which parts did you enjoy most? Which least? Which did you learn most from? Which least?

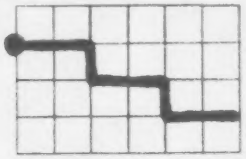
2. Summarize the purposes of this lesson getting at the point of the importance of what great difficulty many persons have in accurate listening.

3. Ask the students to make note of situations they see between now and the next class session in which the way the persons involved did or did not listen to each other made a difference in outcomes and report this to the class.

4. Call on a student(s) to summarize what was learned in the lesson.

5. Have each student fill in the evaluation form and collect it.

Practice

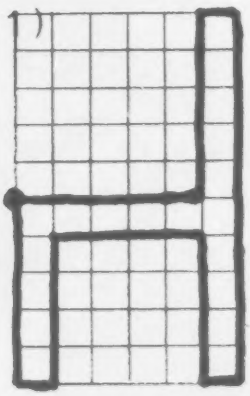


START AT THE DOT....

RIGHT 2
DOWN 1
RIGHT 2
DOWN 1
RIGHT 2

WHAT IS IT.... A STAIRWAY

1)

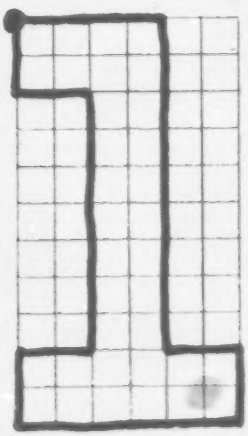


START AT THE DOT....

RIGHT 5
UP 5
RIGHT 1
DOWN 10
LEFT 1
UP 4
LEFT 4
DOWN 4
LEFT 1
UP 5

WHAT IS IT.... A CHAIR

2)



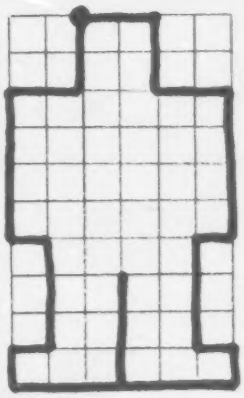
START AT THE DOT....

RIGHT 4
DOWN 9
RIGHT 2
DOWN 2
LEFT 6
UP 2
RIGHT 2
UP 7
LEFT 2
UP 2

WHAT IS IT....

THE NUMBER 1

3)



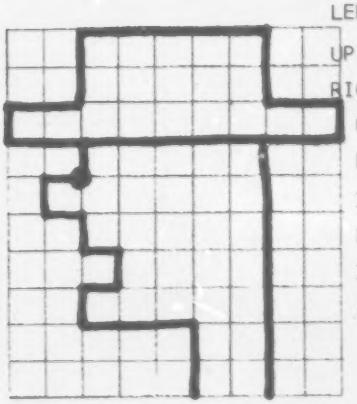
START AT THE DOT....

RIGHT 2
DOWN 2
RIGHT 2
DOWN 4
LEFT 1
DOWN 3
RIGHT 1
DOWN 1
LEFT 3
UP 3
DOWN 3 (YES, UP 3, DOWN 3)
LEFT 3
UP 1
RIGHT 1
UP 3
LEFT 1
UP 4
RIGHT 2
UP 2

WHAT IS IT.....

A ROBOT OR MAN

4)



START AT THE DOT....

UP 1
LEFT 2
UP 1
RIGHT 2
UP 2
RIGHT 5
DOWN 2
RIGHT 2
DOWN 1
LEFT 7

NOW COUNT BACK FROM WHERE YOUR PENCIL IS FIVE SPACES TO THE RIGHT. DRAW A LINE SEVEN SPACES DOWN. NOW LIFT YOUR PENCIL AND PUT IT BACK ON THE DOT.

LEFT 1
DOWN 1
RIGHT 1
DOWN 1
RIGHT 1
DOWN 1
LEFT 1
DOWN 1
RIGHT 3
DOWN 2

WHAT IS IT... A MAN'S HEAD

Practice

1)

2)

3)

4)

LESSON 14

TEACHER TITLE - CRITICAL READING
STUDENT TITLE - WHAT HAPPENED?

Goals

The aim of this lesson is to teach students to find and cite evidence to support feelings and ideas they get when they read or see something. The stimuli for the lesson include listening to and reading some short stories and viewing some short films. The outcome of this lesson should help make students more critical readers and viewers.

Objectives

1. To explain what the experiences in the lesson mean.
2. To cite evidence from the "text" of the story or film to support feelings and ideas.
3. To cite evidence from personal experience to support feelings and ideas and to recognize the source of such evidence.
4. To make observations and generalizations about their personal and their group behavior in dealing with the films and prose.

Materials

1. Enough copies of the attached mini-stories to supply each member of the class. (Activities 1, 2, and 3)
2. Tape recordings of these mini-stories (optional)
3. 16 mm. projector and screen
4. Two suggested short films
5. Tape recorder (optional)

Teaching suggestions

1. Select a mixture of stories and films from the following suggestions that you feel appropriate to your students. With Level A students use both films and omit the stories. The stories and films have been arranged so that those with lower impact are first. A 90 minute lesson can include any combination of mini-stories and films; estimated

teaching time is 20-30 minutes for the stories, 30 minutes for GLASS, and 45-60 minutes for OWL CREEK BRIDGE.

2. If you plan to read these stories aloud (pleasant for your better students, necessary for the slower ones) rehearse them well outloud at home so you can read them naturally. Your intonation will convey a lot more information than the bare words on the printed page. For "Pretty Woman", which uses more than two voices, you may want to get several people to help you tape it. It might be helpful to tape all of the vignettes with different voices. If you tape the stories give each student a printed copy so that the script can be followed.

3. Be sure to preview the films so you know what to expect and can see the reasons for the way the discussion questions are asked.

4. There is no need to ask all the discussion questions provided, to ask them in the order they are given, or to avoid using your own questions. The key is to use the questions inductively, to help the students make sense out of what they think and feel because they have had the experiences you've provided.

5. If you use either of the two films, point out that films were studied in a previous lesson and show the relationship between the two. Encourage them to use their learnings from the other lesson on films to help them react to this (these) film(s) better.

Activity 1 - PRETTY WOMAN (script attached)

1. Explain to your students that in this story they'll see Joe walking down the street and meeting two friends, Bill, then Jack. The question is how Joe is acting, and why he is acting this way. Ask the class if everyone knows what a "Dear John" is. If anyone doesn't, ask someone who does to explain it to his classmates.

Discussion questions:

What's going on here? How does Joe react to what has happened to him? How would you label his behavior ("Avoidance" of the pain is the idea to get at). Why do you think he acts this way?

What "mask" or behavior does he put on, does he pretend? Is he trying to con the people he meets or do something for himself by acting this way, or both? Why?

How does Jack know that Joe got "that letter" (line 17)?

What about the song Joe sings? What does it tell you? How is it appropriate?

Think about hearing, reading, and talking about the story. How much evidence about what is going on did you get directly from the story, evidence you can point to? How much of what you think is happening in the story comes from your own previous experience?

What other kinds of experiences have you had or might a man have which would make him act this way to avoid the pain?

Activity 2 - STUART (script attached)

1. Tell your students that in this scene a husband has come home after whatever work he does and is out in the kitchen with his wife, who speaks first. They should listen and read to find out what is going on between these two.

Discussion questions:

What's the situation here? What's going on?

What's Annie like? How do you know? How would you feel about the kinds of questions she asks Stuart? How would you describe her questions? What does she want from him? How can you tell? What might she be feeling that she isn't saying right out? How do you know? Why might she feel this way?

What about Annie? How does he respond to her questions? Is there a difference between the way he talks with her and what he's feeling underneath? If you think so, what makes you think that way? Is there evidence in the story?

Summarize what's going on between Annie and Stuart. What do you make of the frequency with which they call each other by their first names? How did their relationship get this way? What might their past together have been like? What's the future going to be like? How do you know? Is your evidence from the reading itself, or from your own experience and feelings about men, women, and marriage?

PRETTY WOMAN

"Pretty woman, walkin' down the street,'" he sang, "' Pretty woman, kind I like to meet...' Hey there, Bill, how's it going?"

"Hi Joe, Where're you off to?"

"We'll know when I get there."

"Sounds great; see ya."

"Take care."

"'...a girl walkin down the street,'" he sang, "singin' Doo-wah-diddie-didie-diddie-doo.'" Jack, fella, how are ya?"

"Just fair. You on your way to the gym?"

"Not especially. Unlike some people I know I can keep away from that place. Besides, I'm trying to think of something."

"Oh...anything in particular?"

"No. Just something -- you know. An empty mind is the root of all evil -- I think somebody said that."

"Oh...You got that letter, huh?"

"Yeah. A real surprise, you know -- to brighten my life."

"That's pretty rough, all right. What did she say? If it's any of my business."

"'Dear John...' Funniest thing -- my name isn't even John."

"Well, it's not like you didn't expect it."

"No, hell, if I wasn't ready for that I don't know how I could have been. You know, this is an ugly street. Why the hell don't they redevelop that stuff over there if they're going to redevelop somthing?"

"It's a thought, all right. Well, the guys are waiting for me. I'll see you -- and don't let that letter throw you -- I know it won't."

"Right, right."

"'Walking in the sa-a-and,'" he sang. "'Walking hand in ha-a-and.'"

STUART

"Stuart-," she said.

I stopped taking the food out of the icebox and said "What, Annie?

"Stuart, let's sit down and talk a while before we start supper. We're not in any hurry."

"O,K. Annie." I said.

We went into the living room and sat down. I looked at her and she smiled, and we were silent a moment.

"What's the matter, Annie?"

"Nothing's the matter, Stuart."

"Well, what would you like to talk about?" I asked.

She smiled again, forcing herself a little. "Did you see anyone today?" she asked.

"No, no one special," I said. "Just the usual people."

"Well, did you see anyone interesting?" she persisted.

"No, I guess not. What do you mean, interesting?" I said.

She answered, "Just interesting," with a small vague movement of her arm. "Did you see that German teacher or that Mr. Thompson, for instance?"

"Yes, come to think of it, I saw them both," I said.

"Well, why didn't you say so?" she asked, sitting up straight.

"I would have, Annie, but I didn't think anything special about seeing them."

"Stuart, that's what I mean -- if you would only tell me things."

"Well, Annie," I said, "It's just that usually nothing of any importance happens."

"I don't mean important things -- just little things," she said; "I don't see you all day and I just like to know what you've been doing."

"Well, I'll try to remember from now on."

"Will you, Stuart?" She looked at me hard.

"Of course I will, Annie."

"I wish you would," she said.

Role playing:

Ask for volunteers to play Stuart and Annie. The time is the next day and Stuart has again just gotten home and gone to the refrigerator. Before the role playing starts ask the characters what they were feeling about each other just before Stuart got home? What does each of them want? What are they going to do to get it? Annie might want to begin the same way she did in the story, or to unload what she is really feeling. What does Stuart do? When the role play is naturally over (just ask the participants to sit down when it no longer seems to be going) ask them to review what they did and why. How might they work to make the relationship better?

Activity 3 - WAITING ROOM (script attached)

1. Tell your students before you begin reading that this story is about a girl who goes to visit her boy friend who's at college or works in another city (it doesn't matter which, only that she has to travel to get to where he is) for the weekend. Tell them to read and listen to get a feel for what is happening between these two people, and what each of them is really like.

Discussion questions:

What is Fred like? How do you know it? Let students pick out specific lines in the story which show you what he is like. Read them to the class.

What, for instance, do lines 3-5 tell you about him? (Is "grinning" appropriate behavior? Why or why not? Why might he be grinning?)

What does his behavior in lines 7, 8, and 9 tell you? What doesn't Fred do that you might expect a person who is late for a date to do? What does his not waiting (line 8) show you?

Does the way Fred holds her chin, mops her eyes, tell you anything about him (lines 30-31)? How might you soothe a girl's hurt feelings at the moment like this? What about the way Fred puts his handkerchief away (lines 33-34); does it tell you anything?

What about the girl? What's she like? How do you know? What does line 14-15 tell you? What other clues can you find?

Why do you think the author might have put in the detail about her looking at the "old woman" (lines 27-29)? Why not have her see a young boy at the gum machine, or a clerk go over to the waterfountain?

In line 16 she suggests that this kind of thing has happened before with Fred. Is there any clue in the story before this line that it has happened before? How do you know?

Does it matter that you don't ever learn her name? What reason might the author have had for leaving her nameless?

What's the conflict between the two? Summarize what is going on.

Role Playing:

Ask two people to volunteer, one to take Fred's role, the other to take the girl's.

Ask the class to help them get into their roles. Ask Fred to talk about what he's really after, and how he can best get what he wants from the girl. Does he really care for her? If so, how will he show it? What about the girl? Why did she get into this situation in the first place? What's so attractive about Fred? What about the girl has let her let Fred act the way he does? What does she really want in this relationship?

Now play the scene from the point the story ends. Stop the role playing when it no longer seems useful and ask the actors and the whole class why the characters acted as they did. If Fred managed to persuade the girl to stay, how did he do it? Why did she stay? If she didn't stay, what finally stopped him?

Finally, discuss as a whole class why people behave the ways these two did? Do you reach any general conclusions about human nature, about people's needs and hopes?

WAITING ROOM

Footsteps echoed on the cold stone floor of the railroad station waiting room. She recognized them but did not turn toward the sound. He stopped in front of her - grinning. The room was almost empty.

"Have you been waiting long?"

"Yes."

He stopped smiling and picked up her suitcase. "Ready?" he said, not waiting for an answer but starting toward the large doors leading to the street.

"I'm not going, Fred." He stopped and turned, looking straight and hard into her eyes. "Give me my bag, Fred. I'm going home."

"Oh now, Sweetheart, what's this all about?" he said, walking back to her but not putting her bag down. She looked at the floor.

"I'm tired of this kind of thing, Fred." The last words were almost lost. She opened the little black purse in her lap and took out a package of Kents. He took it from her hands, opened it, and gave her one but did not take one for himself. He knelt down in front of her and lit her cigarette. He waited for her to look at him before he began.

"Okay, Baby, so I'm late..."

"An hour late."

"Look, I'm sorry...but you know me."

"That's right, Fred. I know you." She looked away and saw an old woman, with heavy black shoes and ankles thick as her knees, talking to the clerk at one of the ticket windows. "I'm tired of waiting for you, Freddie." She bit her lip hard but started to cry anyway.

He took her chin between his thumb and first finger and with his handkerchief mopped under her eyes. She returned his smile. With a single motion, he stuffed his handkerchief into his hip pocket and stood up.

"Let's go," he said, reaching for her suitcase. But it was in her hand.

"You know where to reach me, Fred." And without looking back, she walked to the lighted ticket window.

Activity 4 - GLASS

This is a delightful and beautifully edited color film, contrasting and comparing glassblowers and machines making glass. The titles, credits, music, and content are superbly organized and integrated. (11 mins., Contemporary - McGraw-Hill Films, 330 W. 42nd St., New York, N.Y. 10036).

Announce that you are going to show a short color film you think they will enjoy. Don't give the title or subject because it doesn't convey much and may make them think of a traditional instructional film, per se.

Discussion questions:

You will probably get a range of opinions on the meaning of this film, ranging from those seeing automation and handcrafting as beautiful and mutually necessary activities in the world to those feeling that automation is bad. The object of the following questions is to get them to recall images and sequences so they can see what the film is really saying and what prejudices they are bringing to the film and reading into it.

Ask them simply. "Any reactions to the film?"

"What scenes in the film do you recall vividly? Are they evidence to support your feeling of what the film is all about?"

"Is there anything attractive about the machines in the movie, or about machines in general to anyone? How did you feel about machines as a child, or as a teenager?"

"In what scenes does the film show machines as destructive, inhuman, or evil in some way?" "How did you react when that bottle broke and fouled the assembly line up? Why?"

"How is sound used in the film? How did it make you feel; how did you like it? Did the music fit the action? How? Can anyone name the instruments that made the music? What are they like and how do they work? Do they fit the idea of the film (bassoon or oboe during glassblowing; mechanical sounds in an echo chamber during machine making). What was the noise when the bottles were being picked up by the mechanical arm, then one was broken? (It's a voice counting in Dutch up in the thousands.) How did that sound fit with your feelings about what the film says?"

"Was the film divided up in any way?" (Here you want to lead them into recognizing that the film is in three parts: handcrafting, machine making, and a blend of the two). "How does that last section support your view of what the film is about?"

"If you now feel that the film says both handcrafting and machine making are part of life, why do you suppose you felt differently at first?" (This is a potentially tricky question because most people don't feel comfortable facing the fact that they may have judged too quickly and have to change their evaluation. You may want to avoid any possibility of a student feeling put down; if so, stop with the above question.)

Wrap-up:

Ask the students to look back on how they responded to the film. Ask if they can recall who said what first in reaction to it. Who made the next remark and what did he say? (If you wait in silence on these questions you'll probably find that they can recall and that they will begin helping each other.) Keep asking what they recall about what they said until you have enough observations to ask, "Can you make any generalizations about what kinds of things people talk about when they see such a film?" (The idea here, if this is actually the way they acted, is to get them to see from the evidence they have provided how people respond with generalizations about what an event means to them. Recall for them, or ask if they can recall what you first said. Many will have heard you say, "What does the film mean?" or something similar, rather than, "Any reactions to the film?" Reinforce that human beings naturally try to figure out what an experience means, and that they do so almost immediately.

Ask the students what they found out about the meaning of the film when they discussed it? Did the meaning they gave it at first change? If so, why?

Ask them what conclusions they would draw about human behavior from the differences between their first reactions and subsequent reactions based on analysis of evidence. (Make the point that any conclusions are about human-nature-as-it-is, not about good or bad, right or wrong).

Activity 5 - AN OCCURRENCE AT OWL CREEK BRIDGE

This film concerns a man about to be hanged who seems to escape against all odds. In the end, when he is suddenly seen hanging, the viewer realizes that the escape was the dying prisoner's last fantasy. (27 mins. Contemporary-McGraw-Hill Films, 330 W. 42nd St., N.Y., N.Y. 10036).

Tell the students you are going to show them a film about a Civil War spy who is about to be hanged. Tell them to relax and let themselves respond to the film, and that afterwards you will be discussing what happened in the film and how the film worked.

Discussion questions:

What happened? (The class will need to talk for a moment about the ending because of its power and to share their understanding of how the film "tricked" them).

How do you know the escape was a fantasy in his mind? Now that you think back, was there anything in the film that might have given you a clue? What about the way he moved or the speed of the film? Was it the same season of year all through the film? Was it the same time of day? How was sound used, both natural and musical? Are there any clues in the way it was used about what part was real and what part fantasy?

Tell them that the film was designed to trick them and the fact that they have now found clues which tell them the difference between the real and dream parts doesn't mean they were stupid and should have known all along. (Some of your students will insist they weren't taken in). The real question is, what about human nature led so many of them to believe the film, and to be tricked, as it were.

Ask how many of them enjoyed the film, and if there are other things they see and do because they like to be tricked, fooled, or shocked?

2. Your students may wish to see the film again. If it is possible, let them do so. They are asking, now that they know and expect the trick, to act as observers and critics. Ask them to shout out when they see another clue that the film-maker has put in to distinguish reality from fantasy, or a technique he has used to lead them into confusing the two.

Summary and evaluation

1. Call on a student(s) to summarize what was learned in the lesson. Supplement with as much discussion as necessary to make the purposes of the lesson clear.

2. Allow students to discuss what they liked and didn't like about the lesson.

3. Have each student fill in the evaluation form and collect it.

LESSON 15

TEACHER TITLE - USAGE AND SEMANTICS
STUDENT TITLE - PEOPLE TALK DIFFERENTLY

Goals

The purpose of this lesson is to help students realize that language is based on custom, not holy, unchangeable laws, and to help them begin to accept language differences among people naturally rather than judgmentally.

Objectives

1. To understand that dialects are acceptable in language and that one dialect is not necessarily better than another.
2. To identify language uses on the basis of social, and economic considerations.
3. To choose language appropriate to various situations.
4. To observe and analyze one's own language.

Materials

1. Paper and pencils
2. Blackboard and chalk
3. Duplicated copies of Exercises 1, 2, and 3 for Activities 1, 2, and 3.

Procedures and activities

Tell your students "Tonight we are going to explore the language you use, but not in a way you've ever explored it before. In this lesson there will be nc right or wrong answers supplied by a book or a teacher, so you don't need to worry about anyone labeling your English as "good" or "bad". What we will be doing is examining the various differences in the way we in this room and others speak the English language, then looking at why we speak the way we speak. We want to see what ideas and values we have about language and why we feel as we do. One thing must be clear in this lesson: We will be talking about how real people - us, regardless of the jobs we have held, or wherever we were born and lived - how real people like us talk. We want to find out whether one kind of language is better or worse than another. We will be acting like detectives or scientists who look for evidence. Let's see how good we are at finding the evidence.

Activity 1 - Language Problems

1. Select the language problems in Exercise 1, "Language Problems" (attached) you plan to use and have enough duplicated copies for each student ready. Select those activities which you feel comfortable to direct and which are appropriate to your students. Make copies only for students in Levels B and C, read only to Level A.

2. Divide your students into groups of six or seven. Hand out the first language problem and ask them to listen as you read aloud.

3. Ask each person to mark the response he would make and think about why he did so.

4. Ask each group to discuss what they did and why. Briefly list the kinds of reasons they give on the board.

5. Leave their responses on the board and go on to the next language situation. Treat it the same way, as well as any others you decide to do.

6. When you have finished, return to the board, and ask the students if they can see any general principles, any reasons for doing as they did repeatedly appearing. If there is enough data on the board, you may want to emphasize that most choices were based on 1) supposed laws about what "correct" English is; 2) feelings that certain kinds of English appropriate to certain kinds of people in certain kinds of situations (social class, job, etc.); and 3) values about the feelings of people involved in the language situations.

Activity 2 - Language Poll

1. Be sure you have enough copies of Exercise 2, "Language Poll" (attached) to give one to each student.

2. Tell them: "Now we are going to take a poll on how we use language. I am going to give you a paper, read it to you, and ask you to check whether you think what you hear is "Right" or "Wrong" or whether you are "Uncertain" about your answer. This is not a test, your names won't be on your papers,

and they won't be collected, so treat them as an experiment designed to gather information."

3. Give out the poll, be sure everyone understands what to do, and then read it outloud so they hear how each sentence sounds. When you are finished write the responses, "Right", "Wrong", and "Uncertain" across the top of the board, and the numbers of the items down the side. Ask two students to be recorders, one for hands raised, the other to put the numbers on the board, and then call for a show of hands on each item.

4. Choose a number of items, depending on time and interest, which the students are divided on and ask them why. Why did they choose as they did? Why were the uncertain people uncertain? Where did they get their standards from? Are there different standards in the room? Use their answers to reinforce any learnings from the Language Problems in Activity 1, and to clarify new understandings.

5. Now go back through the exercise again, asking the students what occupations or social groups the people who felt each item was right might be from. Note their answers on the board next to the numbers. Then ask, "What does the information you've gotten out here tell you about why people use the language they do?" (The point here is that standards are not absolute, but depend on social and economic group. Language is based not on law but on the customs of groups).

6. Ask the students what might happen to any one of them if they used the standard English of another social or occupational group in their home or neighborhood? Ask if anyone ever has, and what happened to him?

Activity 3 - Standard English: Whazzat and who sez so?

1. Explain that the English used by most of the people who run things in this country -- the lawyers, doctors, teachers, publishers, editors, TV personalities, businessmen, politicians, and ministers -- is called "Standard English".

2. Give each of your students a copy of Exercise 3, "Non-Standard to Standard Speech." (Attached). Ask them to listen as you read the items aloud, and place a check mark beside those which are written just the way they would each say it.

3. Put your students into groups of five or so and ask them, for each item (or such ones as you select because of time considerations), to agree on how they would revise it for standard English.

4. When they are through, ask each group to report and to read out each sentence in standard English.

5. Explain that the purpose of the exercise was to help them see the difference between their own language and the language of standard English. Reaffirm that a particular dialect is not good or bad, right or wrong, only appropriate or inappropriate to various situations, and that they may want in the future to choose more carefully how they speak, depending on whether they are talking to the judge or to a friend.

6. For review and reinforcement you may want to ask them to turn back to the language problems, Activity 1, which they did at first, and briefly look at them in terms of 1) defining whether standard or non-standard English is the standard in each situation, and 2) whether the responses are appropriate or inappropriate in each situation.

Activity 4 - You're a Language Expert

1. Tell your students that you are all going to look at a way of talking they all know something about. It is the dialect prisoners use among themselves in the prison, with the guards and other staff, but not with outsiders.

2. Ask the following questions:

a. What special words and expressions do you use in here that you don't use outside? (Appoint someone to record the answers and definitions on the board). What does each of those words mean?

b. Where and how did you learn these words? From each other or the guards or who?

c. Is the vocabulary that the different races in the prison use different?

d. Do you have any words you use only when no guards or other non-prisoners are around? Or any words you use only

with the guards and not with prisoners? What makes these words special? Do the guards have a special vocabulary? (All the evidence the students produce should be recorded on the board or in some other way).

e. Who has been here the longest? How new are any of the words or expressions we've listed? Can you recall any popular phrases or words that have disappeared, that aren't heard any longer? Which ones? Why do you think new words appear and others disappear?

f. With all you have produced here on the board we have the makings of a new dictionary. What, from looking at your own special language, would you say about why people have dialects? What purposes do they serve? What difficulties do they create?

Summary and evaluation

1. Ask these questions:

a. How do you feel about what we did tonight?
b. Did anyone learn anything he didn't know before? What?
c. Did any attitudes change? Whose? In what way?
d. Was this worth your time? Why or why not?

2. Call on a student(s) to summarize what was learned in the lesson.

3. Have each student fill in the evaluation form and collect it.

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p. 15-6, 15-7 - Problems 1-6 appear in Postman, Neil and Alan Shapiro, Exploring Your Language, N.Y., Holt, Rinehart, and Winston, 1967, pp. 6,7,9,10,12

p. 15-9 - Language Poll - Exercise 2 appears in Postman, Neil and Howard C. Damon, The Language of Discovery, N.Y., Holt, Rinehart, and Winston, 1967

p. 15-10 - Non-Standard to Standard Speech - Exercise 3 appears in Postman, Neil and Howard C. Damon, The Uses of Language, N.Y., Holt, Rinehart, and Winston, 1965, p. 56

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g. PROBLEM 7

The situation:

You have been in prison two days. You do not like the food, the guards seem indifferent to your efforts to get in touch with your lawyer, one of them shoved you yesterday for failing to obey an order you didn't understand quickly enough, and some of the other prisoners are hassling you. You are called into the warden's office. He introduces himself, says he wants your stay in prison to be helpful to you, then asks, "How are things going?"

Your language choices:

1) "Fine."
2) "The food is lousy!"
3) "The guards have been giving me a rough time."
4) "It could be worse."
5) "I appreciate your expression of concern, but I just met you and am not sure yet that I can trust you with the truth as I see it."

LESSON 16

TEACHER TITLE - POETRY
STUDENT TITLE - PLAYING WITH LANGUAGE

Goals

The thrust of this lesson is to help students realize that poetry can be used as a vehicle to express creative thoughts and to help them see persons, places, and things through different viewpoints. In this lesson the students will listen to poetry, discuss it, read it, and hopefully, write it. Many varied poetry forms are included in the lesson.

Objectives

1. To be able to use words and phrases in different ways.
2. To experience the enjoyment of listening to poetry in modern songs.
3. To speak freely about and to interpret specific poems.
4. To take apart or analyze a five line poem.
5. To write a five line poem as a group effort.
6. To compose a five line poem as an individual experience.

Materials

1. Blackboard and chalk
2. Pencils and paper
3. Sensory objects (leaves, pine cone, flower, pop corn)
4. Films, THE LEAF or THE ACCIDENT
5. Duplicated copies of Exercise 1, "Graffiti Writing"
6. Album, Bookends, by Simon and Garfunkel
7. Typed copies of various poems
8. Record player or tape recorder
9. Overhead projector
10. Transparencies and grease pencils (optional)
11. 16 mm. movie projector
12. Mimeographed open-ended sentences for summary

Teaching suggestions

1. There is more poetry included in this lesson than most teachers will want to use. Select those poems which you like best and which will appeal the most to your students.

2. Learn as much about each poem as you can. The questions you raise and the remarks you make about each poem will make the lesson interesting.

3. If there is a student(s) in the class who has written poetry, let him explain his views and techniques to the class. You might consider letting him teach this lesson or one on poetry that he would plan.

4. This lesson has many similarities to the one on music. Show how the two lessons are inter-related.

Procedures and activities

1. The teacher should give the following background on poetry, discussing it with students as much as possible:

a. Explain that poetry is a creative thing and that we need creative people in our world. Some people say that creativity is our nation's greatest but most wasted resource. Every person has creative potential, but it is often stunted by restrictions and the limited processes of our educational system. All of us have the responsibility to explore our own creativity with its many possible applications.

b. Ask for examples by which people express themselves creatively. List these on the board. If poetry is not suggested, the teacher should give this as a possibility.

c. Explain that poetry is one way of expressing one's creativity and that in this lesson they will be learning about how poetry is used by listening to some poetry, discussing it, and later writing it as a group and as individuals. You might state further that poetry uses words and phrases through which creative ideas flow. Each one of us should be able to express how he thinks and feels. There is some kind of poetry hidden in the inner self of everyone of us. Do you think we can find where it's hiding?

2. Ask, "How can you describe poetry?" Accept any ideas given and write them on the board. These key ideas should be brought out:

a. It is personal
b. It is related to music
c. It is a form of communication
d. It can be used to discuss any subject
e. It may take many forms, not just rhyming
f. It contains many images

Teaching activities

Activity 1 - Sensory writing

Pass around a sensory object (leaves, pine cone, flower, pop corn) to the class. Tell them to examine it carefully. Draw this chart on the board:

Looks like	Feels like	Smells like	Tastes like	Sounds like

Have students give ideas for each heading and record their responses in the appropriate column. Ask the students if they think the poet thinks of things in this way, when he's writing. (He might.) Ask them to pick out the one statement in each column that they like best.

Activity 2 - Viewing a film

Show the seven minute film, THE LEAF (can be rented from Audio Visual Services Film Library, the Pennsylvania State University, State College, Pa.) Obtain reactions from this film about the fall of a leaf and its ever-changing patterns as it was influenced by winds in Yosemite National Park. An alternate film to use is THE ACCIDENT.

Activity 3 - Graffiti

Hand out copies of Exercise 1, "Graffiti Expressions" (attached), or prepare a similar one containing more relevant expressions. Encourage students to add others that they

know. Then, see if they can choose a few of the expressions and arrange them in an order that communicates a message.

The same activity could be taught by having the graffiti written on a transparency, asking the students to add others. Better group participation could be gained by having the students come to the projector and write their own expressions while the rest of the group watches.

Activity 4 - Poetry in music

How do other people translate words and phrases into meaning? Modern day singers constantly feed us with poetry -- some good, some not so good, some quite bad. Simon and Garfunkel, for example, use good poetry, as shown by the album Bookends. Feel free to chocse any good contemporary songwriter or singer -- Carole King, Elton John, Aretha Franklin, Cat Stevens, Dionne Warwick, James Taylor, or Nina Simone. Either hand out copies of the following two selections from Bookends or write the words on the board. Play the two selections and let the students follow the words. At the conclusion of each selection discuss it from the standpoint of what was poetic, what was the writer communicating, where was figurative speech used, personal experiences that come to mind, etc.

a. "A Hazy Shade of Winter", Bookends, Simon and Garfunkel, Side 2, Song 4

Time,

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b. "At the Zoo," Bookends, Simon and Garfunkel, Side 2, Song 5

Someone told me

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Activity 5 - Interpreting poetry orally

Have copies of selected poems from the following available, either mimeographed or on a transparency. The teacher should read them aloud, let a student read them to the group, or arrange students in small groups so they can read them to each other. Emphasis should be placed on the student's ability to talk about the poems and to practice oral language through oral interpretation of the poetry. Use the discussion questions to guide the interpretation of each poem. Poetry for Levels A, B, and C are suggested; select from any group that will provide poetry to which students will respond.

Level A poetry

a. An Easy Decision by Kenneth Patchen[1]

I had finished my dinner

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[1]From Haystacks Don't Even Have Any Needles, compiled by Stephen Sunning, et al, Glenview, Ill., Scott Foresman and Co., 1969, p. 31.

b. Apartment House by Gerald Raftery[2]

A filing-cabinet of human lives

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c. Conversation with Myself by Eve Merriam[3]

This face in the mirror

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Discussion questions:

a. Is "An Easy Decision" a ridiculous or foolish poem?
b. Why does it have the title: "An Easy Decision"?
c. Do you think Gerald Raftery used some interesting images, for example: "filing cabinet" "bees in a tunnel" etc?
d. Does "Apartment House" remind you of how you are living at the present time?
e. Have you ever looked in a mirror and talked to yourself? as in "Conversation with Myself."?
f. Do you have to be young in order to talk to a mirror?

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[2] From Reflections on a Gift of Watermelon Pickle, compiled by Stephen Dunning, et al, Glenview, Ill., 1966, p. 39.

[3] Source unknown.

Level B poetry

a. The Cow by John Ciardi[4]

A greensweet breathing

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[4] From Some Haystacks Don't Even Have Any Needles, compiled by Stephen Dunning, Glenview, Ill., Scott Foresman and Co., 1969, p. 120.

b. Epitaph on the Politician by Hilaire Belloc[5]

Here richly, with ridiculous display,

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c. Thank you - Come Again by Ronald Gross[6]

Close cover before striking.

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Discussion questions:

a. Do you think the poet, John Ciardi, did a good job of describing a cow (write on the board each student's phrase he picked from the poem)?

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[5]Duckworth, Gerald, ed., Hilaire Bellock: Complete Verse, London, W. J. Mackay and Co., Ltd., 1970, p. 114.

[6]Ronald Gross, Pop Poems, N.Y., Simon and Schuster, 1967, p. 68.

b. How do you feel about politics?

c. Did you like the honesty of the spectator who wanted the politician hanged?

d. How do you feel about "Thank You - Come Again"?

e. Do people really mean: "Thank You - Come Again"?

Level C poetry

a. I Dream a World by Langston Hughes[7]

I dream a world where man

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b. The Road Not Taken by Robert Frost[8]

Two roads diverged in a yellow wood,

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[7]Arna Bontemps, ed., American Negro Poetry, N.Y., Hilland Wang, 1963, pp. 71-72.

[8]Richard Corbin, Poetry I, N.Y., Macmillan, 1962, p. 144.

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c. It is Late Afternoon by Leonard Cohen[9]

It is late afternoon.

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[9] Cohen, Leonard, The Spice Box of Earth, N.Y., Viking Press, 1970, p. 12.

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Discussion questions:

a. Do you think Langston Hughes is realistic about his dream?
b. Do you know of other people who had dreams?
c. Have you had choices about what road to take?
d. How free are you to take a different road?
e. Can you describe the mood of the poem: "It is Last Afternoon"?
f. Is the moon always a symbol for loneliness?

Activity 6 - Writing Poetry

At this point in the lesson the teacher should make the students aware that they have already practiced word and phrase making, have listened to poetry, read it, and have talked about it. Now they will begin to write some poetry.

Start by putting this simple five line poem on the board:

Autumn
Brilliant, picturesque
Beautifies, brightens, enchants,
Patchwork of colorful blankets,
Spectacle.

Discuss its structure by noting that:

Line 1 - one word; names topic
Line 2 - two words; defines or describes the topic
Line 3 - three words, expresses some action; verbs
Line 4 - four words, expresses a personal feeling or attitude
Line 5 - one word; ties together the whole poem; a synonym for the whole topic

Note: A five colored over-lay transparency illustrating each line could be used for presenting this poem.

Discuss the content of the poem:

a. What line suggests something personal to you?
b. In your opinion, what line could be related to music?
c. Does the poem communicate anything to you?
d. Does it discuss anything meaningful to you?
e. Does it have any special form?
f. What images did you enjoy in the poem?
g. Must each poem you read contain all these six elements? (i.e., personal, related to music, etc?)

Suggest a topic, such as "Freedom" to the class. Have the whole class cooperate in writing a poem similar to "Autumn." Write this outline on the board and guide the class in completing the poem.

(1 word) 1st line: names topic - Freedom
(2 words) 2nd line: describes - _____
(3 words) 3rd line: action - _____
(4 words) 4th line: personal - _____
(1 word) 5th line: summary - _____

Allow students then to select their own topic and compose their own poem following the format. When they are finished, allow those students to volunteer to read them to the class. Post as many as possible for all to read.

Activity 7 - Additional poetry forms

For the more able students the teacher may wish to give out handouts on other forms that may be used for composing poetry. The handout might contain any or all of the poetic forms that follow. Encourage students to try to write as many poems as possible and to bring them back to another class session or to start their own personal collection.

a. Cinquain - a five line poem with a 2-4-6-8-2 syllable pattern.

An example:

Daisies (2 syllables)
Yellow flowers (4 syllables)
On a lush green background (6 syllables)
Lifting tresses to the wind (8 syllables)
Dancing (2 syllables)

b. Japanese Haiku

A poetic form compressed into 17 syllables, arranged in three lines of 5-7-5 syllables.

An example:

Swift river current (5 syllables)
So silent, edging onward (7 syllables)
Leaving me behind. (5 syllables)

c. Japanese Tanka

Similar to haiku, in first three lines, but adds two additional lines of seven syllables each.

An example:

In spring, things happen, (5 syllables)
Flowers peek out of their beds, (7 syllables)
Everything turns fresh, (5 syllables)
Birds begin to chirp and sing, (7 syllables)
People forget their troubles. (7 syllables)

d. Korean Sijo (shē-jo)

Three long lines with 14 to 16 syllables in a line. (In English this form appears as six lines.)

An example:

As the frog leaps and the snake slithers
I feel the sense of magic; (16 syllables)

The magic of nature's love and beauty,
Beauty in life and plants. (16 syllables)

I am joyful because of Life. . .
Spring, Summer, Fall, Winter. (14 syllables)

e. Rhymed Poetry

Begin with something simple, like riddles:

Round and yellow,
Yellow and gold,
My fiery eyes
Will leave you cold.
Who am I? (A pumpkin)

More complex, yet not complicated:

Dark - the color of night,
Witch's cloak, raven's flight,
The color of mourning,
The shadow of death,
A panther cat's fur,
An ogre's breath!

f. Pop Poems

Ice Cream Cone by Ronald Gross[10]

Flour, cereal, sugar, starch,

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[10]Ronald Gross, Pop Poems, N.Y., Simon and Schuster, 1967, p. 86.

This is the Face I'm Stuck With by Dick Weiss[11]
(in the style of "The House that Jack Built")

This is the face I'm stuck with.

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g. Black poets

Mother to Son by Langston Hughes[12]

Well, son, I'll tell you;

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[11]Unpublished.

[12]Arna Bontemps, American Negro Poetry, N. Y., Hill and Wang, 1963. p. 67.

The Invention of Comics by LeRoi Jones[13]

I am a soul in the world: in

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[13] Ibid., pp. 179-180.

h. American Indians

The New Direction by Emerson Blackhorse Mitchell[14]

This vanishing old road,

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Song of the Spirit by Constance G. DuBois[15]
(LUISENO)

At the time of death,

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[14]John R. Milton, ed., The American Indian Speaks, Vermillien, S.D., Dakota Press, University of South Dakota, 1969, p. 109.

[15]Margot Astrov, ed., American Indian Prose and Poetry, N.Y., Capricorn Books, 1969, p. 262.

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Summary and evaluation

1. Mimeograph these open-ended sentences. Have students read and compare their answers.

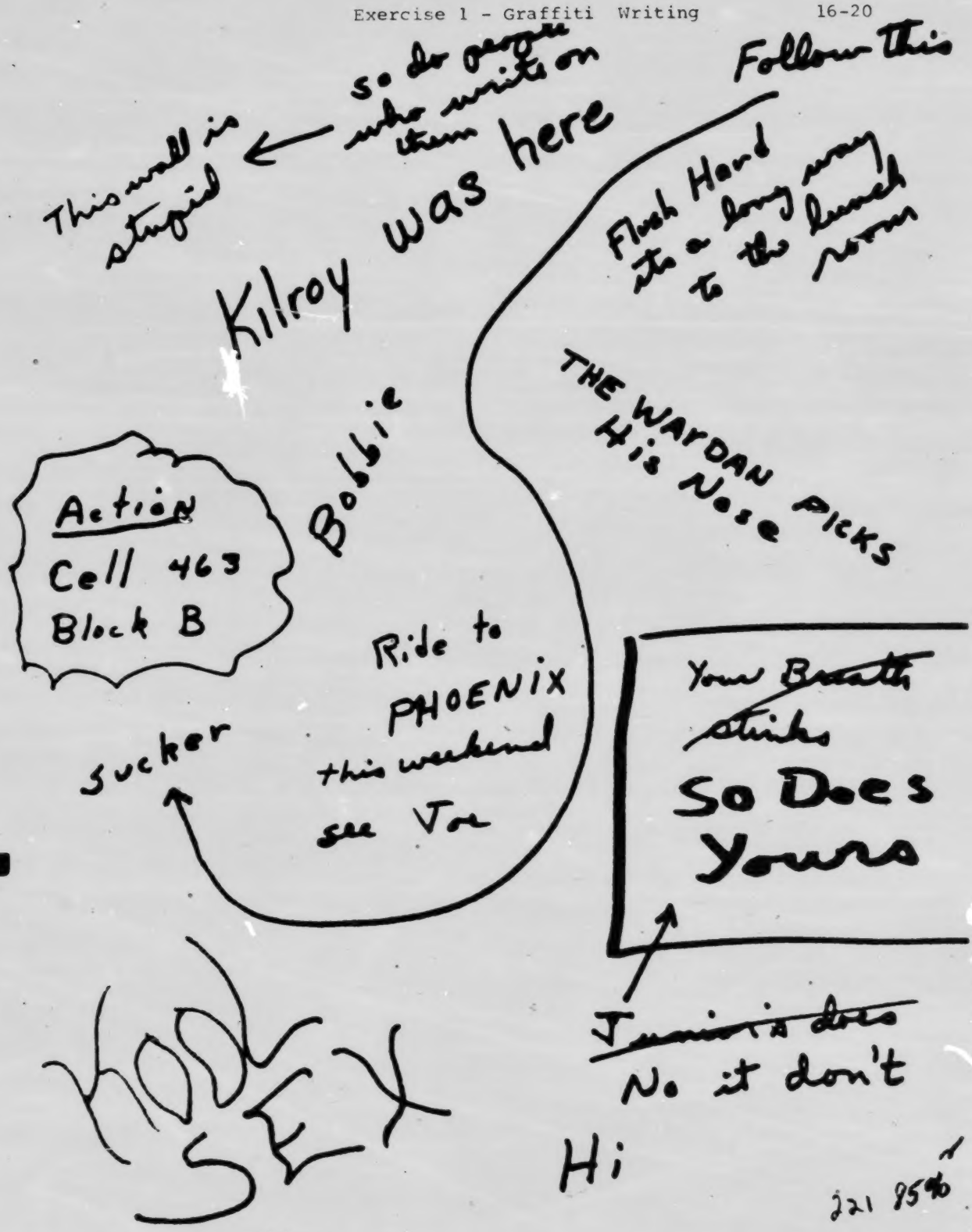
A person creates . . .
Poetry is . . .
Writing poetry is . . .
Ideas . . .
Words and phrases . . .
Communication is . . .

2. Call on a student(s) to summarize what was learned in the lesson.

3. Let students discuss what they liked and did not like about the lesson.

4. Hand out the evaluation sheet for the lesson and collect it after it has been filled in.

5. Invite students to write poetry and bring it in at the next session.


This wall is stupid
so do people who write on them
Kilroy was here
Follow This
Flush Hard
its a long way
to the lunch room
THE WARDAN PICKS His Nose
Bobbie
Action
Cell 463
Block B
Ride to PHOENIX this weekend see You
Sucker
Your Breath stinks
So Does Yours
Junior is dead
No it don't
Hi
SEX
221 85%

LESSON 17

TEACHER TITLE - ART
STUDENT TITLE - SPEAKING WITH THE ARTIST

Goals

The purpose of this lesson is to introduce students to art by examining slides that show well-known paintings. Students will be guided to understand that the artist makes statements about human nature and experience and through art communicates with us. Students will also have an opportunity to make and share ideas and values about the paintings they see.

Objectives

1. To realize that artists use art media to communicate just as some persons use words for communication.
2. To understand that art has to be viewed carefully in order to know what the artist is communicating.
3. To develop and share criteria for evaluating art.
4. To use art as a stimulus for oral expression and for clarification of values about one's own life.
5. To use the experience gained from the lesson to develop one's own art product.

Materials

1. One (preferably two or three) 35 mm. slide projector with feature which permits backing up to show previous slides.
2. 35mm. slides of appropriate works of art.
3. Paper and pencils.
4. Blunt pointed scissors.
5. Small plastic squeeze bottles of glue.
6. Lots of old magazines with ads in them.
7. Enough xeroxed reproductions of appropriate line drawings (attached) for each student to get one copy. (Activity 14)
8. Colored paper, a plentiful supply, including large sheets (18" x 24" or so)
9. 2" strips of paper for the Icarus slide (optional)

Teaching suggestions

1. Preview all the slides and pick those you think you can teach most responsibly. The purpose of this lesson is not to study art history or "great" art, but to get the students to think about what the artist is trying to communicate and to do so in a non-judgmental atmosphere, then to consider their own responses and those of others.

2. Expect a lot of silence when you ask questions about feelings and ideas the paintings generate. Wait the silences out. If no verbal responses come after a while, feel free to move on to the next question or the next slide. The students will probably at first be surprised by the experience of the pictures, then by the way you are approaching them. Your waiting will signal that the burden of response is on them, that you aren't going to teach in the conventional sense, and that silence is a perfectly acceptable response. Let them know beforehand that one of the rules of the game is that when someone does respond that no one should laugh or otherwise put down what he says, whether it be an idea or a feeling.

3. Don't name a picture or artist unless asked to do so, or for your own reasons, you feel it necessary. Reaction should be to the content of the painting, not to "great" names or titles.

4. Instructions and intrepretations of important points in each painting are in parentheses; the questions to be asked are not. You should know the paintings, the questions about each slide stated in the lesson, and your own well enough so that you can react with an appropriate question. Accept any answers given; the idea is not to place yourself in the position of an art authority.

5. Start with whatever slide you think will get the students most interested in art. Varga's girl and some other paintings of women have been placed first in the lesson; because of your own background and what you know about your students, you might want to start with one of the other slides.

6. The last activity in the lesson overlaps to some extent with another lesson in this curriculum, "Creative Expression." If you've already taught the latter lesson, you might choose to omit this last activity; if you do use it, point out the relationship between the two lessons.

7. While the lesson is written to show art works though a slide presentation, the lesson could be taught by using prints or other visual means.

8. This lesson presumes that the slides will be available; if not, use art prints, or any other means for presenting the indicated paintings.

Procedures and activities

1. Varga's GIRL, Manet's OLYMPIA, Goya's NAKED MAJA, and Velasques' VENUS. (Slides 1-4)

I want you to look at a series of women painted by famous artists. The question is, which, to you, is the most beautiful, and why? (Show them one at a time, all four, or whichever three you prefer. Then, if you have sufficient projectors, show them side by side.) Ask the question again: Which is the most beautiful and why?

Is beautiful the same as sexy to you? If not, which is the sexiest?

Now, imagine that you have just been told that you can expect to live fifty more years and that all of these women will live just as long. You must choose one of them and live with her for life? Who would you pick and why? Is beauty your chief standard, or is it something else? Would you still choose the same if you knew each of these women would fade and grow old and gray?

2. DUCHAMP - NUDE DESCENDING A STAIRCASE (Slide 5)

Now here is a picture that fools your eye. What are you looking at; what are you seeing? Does it look at all familiar, like anything you've ever seen, perhaps a photograph of some kind? (If no one sees it as a kind of stop-motion series of photographs in paint, ask them if they have ever seen such a picture, perhaps of an athlete swinging a golf club or tennis racket.) It's called NUDE DESCENDING A STAIRCASE. Can anyone find her hips or head, elbows or knees at the top of the stairs, then point them out as she moves down the stairs?

How do you like it, now that you understand what is going on?

3. VERMEER - WOMAN IN BLUE READING A LETTER (Slide 6)

What is the woman doing? Who might the letter be from? What clues are there in the picture (She's pregnant)? Can you tell how she feels about what she's reading? How?

What do you find attractive or unattractive about this picture? Are there any colors that strike your eye? How about the sunlight? Feel free to say anything. Does anyone have any idea when this woman might have lived (The 1600's. "A long time ago" is an appropriate answer).

4. WYETH — CHRISTINA'S WORLD (Slide 7)

What's going on here? Why is the woman lying in the grass. Does her posture or anything about her body suggest a reason to you? (She looks crippled. Notice her elbow.) Why might she be looking toward the house? What might or might not be up there? How does this picture make you feel?

5. DA VINCI - MONA LISA

Does anyone recognize this painting? It's the MONA LISA, the most famous painting in history. Why do you suppose people think of it that way? What about her? What is she like? What can you tell about her? Do you think she's beautiful or what? (Show Slide 9). How do you feel about her, her expression? What about her, if anything, holds your attention? If you met her would you think she would be an interesting person to talk to?

6. REMBRANDT - SELF PORTRAITS (Slides 10-13)

Now I am going to show you some portraits. (Show all four or whichever three you prefer). What kind of person do you see in each. Try to find a word to describe the man in each picture. (Ask someone to jot down the key words that appear for each portrait).

Now look at the pictures again. (Show them all at once if you have the projectors, or in quick succession several times.) Do the men look at all alike? How can you tell? What features of each face are clues?

Each of these is a self-portrait by the artist, Rembrandt. They were painted when he was: A) 29 years old; B) 34; C) 44; and D) 63.

Now let's look at them again and imagine what experiences in life might have made him look as he does, as we described him earlier.

Keep those ideas in mind. Although we can't absolutely know why he painted himself as he did, we do know something about his life during these times. As I give you a general idea what his life was like see if his face and our thoughts about him fit the description. (Re-show the slides). In Portrait A he was just beginning as an artist and was not yet famous. In B, at 34, he is the most successful artist in Amsterdam, Holland, a city as important at that time as New York City is today. In C, at 44, his wife has died and he is no longer as popular an artist or wealthy a man as he was. In D he is an old man who can look back on wealth and fame and family, then the death of his wife, several of his children, and bankruptcy. Do the pictures reveal these possibilities to us? Are there any you would like to look at again?

7. BREUGEL - LANDSCAPE WITH THE FALL OF ICARUS (IK-UH-RUSS) (Slide 14)

What do you see? Put the various activities and objects you see into words. Is this a 20th century scene? Can anyone tell when it might have been? (It was painted in 1558, but the point is that the picture is from an older time and needs to be seen in those terms.) Do you see any conflict in the slide or is it just a peaceful scene? Can you suggest one word to describe the mood?

Does anyone know what the title means?(Read it out and repeat the pronunciation of Icarus) (If no one knows, or has noticed the leg sticking out of the sea, then tell the following story).

"Once long ago a father and his son were imprisoned on an island far from home. The father, a clever man, decided to make wings from sticks, feathers, and wax in order that they might escape. (Pause to see if anyone can fill in any further details of the story. In any case, supply whatever else is needed). He made a pair for each of them, tested them out safely, then strapped them on. Soon the father and son were far out over the sea, away from the island and headed home. The son, called Icarus, took so much pleasure in being able to fly like an eagle that he began to dive, swoop, and soar toward the sun. His father warned him to be careful, that if he flew too close the wax on his wings would melt and he would crash. Icarus in his joy ignored his father and continued to climb into the sky. As foretold, his feathers loosened, then dropped off altogether, and Icarus fell from out of the sky to his death."

Now that you have heard the story can anyone see why the painting is titled the way it is? (When a student finds the legs ask him to point them out). Why do you think the legs are so small? And what did we decide the mood of the larger painting was? Why the contrast? What do the little legs in the larger picture say about life? (The idea we are trying to get at is the indifference of men to one another, the indifference to life and death. If no one articulates the point then we suggest you leave the question open and go on to the next activity. You may want to try reading the following portion of a poem by W. H. Auden, MUSSEE des BEAUX ARTS, which talks about the painting. If you do, be sure to read it aloud enough times beforehand so you get the feel of what it is saying and can read it according to its punctuation and not where the lines stop:

...
In Brueghel's ICARUS, for instance: how everything
turns away
Quite leisurely from the disaster; the ploughman may
Have heard the splash, the forsaken cry,
But for him it was not an important failure; the
sun shone
As it had to on the white legs disappearing into
the green
Water; and the expensive delicate ship that must have
seen
Something amazing, a boy falling out of the sky,
Had somewhere to get to and sailed calmly on.

It will probably help your students' perception if you hand out copies of the poem and read it aloud more than once to them.

(A further option, if this exercise has gone especially well and you have your students' confidence, is to ask them to write briefly without signing their names about a crucial situation each of them has been in when no one seemed to care, when they were like Icarus, drowning in an indifferent world. Pass out 2" slips of paper and ask them to put down what happened in no more than two sentences and quickly. Tell them you will give them a couple of minutes. Allow an extra minute or two if necessary, then pass a hat or box for them to throw their slips in. In a quiet, even voice read all the slips out. After a suitable silence ask them how reading the slips made them feel. Hopefully someone will say something about how we are all in the same boat.)

8. ESCHER - DAY AND NIGHT, VERBUM, RELATIVITY, and WATERFALL (Slides 15-18)

Now I am going to introduce an artist who tries to fool your eye. See how quickly you can discover the trick or tricks in each picture, then we will look to see how the artist did it.

DAY AND NIGHT - What do you see? Where do the black birds come from? Where do they emerge out of? (Night). What about the white birds? What else do the birds emerge out of; look from the bottom of the picture to the top? (Each section of field becomes a bird). What do you notice about the right and left hand sides of the picture? (They are mirror images).

VERBUM - What do you see here? How different creatures can you find? Go up and point out where each creature is distinct and then where it distinctly becomes another creature. Point out each step in between. What parts of the earth are represented here (air, earth, and water)?

RELATIVITY - What do you see here? In how many planes do you find people living? Do you like this drawing? Why or why not?

WATERFALL - What is wrong with this picture? Can anyone show just where and how the artist fools your eye?

9. HOPPER - HOUSE BY THE RAILROAD (Slide 19)

Describe what you see. Is the house inhabited? How can you tell?

In one word how does the whole scene make you feel. Do the colors add anything to your feeling (they are cool and remote)? What about the angle from which you see the house? Does it make a difference? (The house is isolated against the sky. The train tracks separate it from the earth. Your students may not see how color and point-of-view add to the effect. If they don't you may or may not want to tell them. In any event, don't make a big point of it.)

10. MUNICH - THE CRY (Slide 20)

What is the man doing? What is he feeling? Why might he feel that way? Have you ever felt that way? When and why? (Most critics interpret the expression as fear.) Does the color contribute in any way to what the painting says to you? What about the way the paint is put on, with the curvy sky and the straight bridge? Does that add anything?

11. DAVIS - VISA (Slide 21)

How do you like this? Why or why not? Would you call it art? How is it different from what we have looked at before? (It is more abstract; it uses words rather than picture only.)

12. TCHELITCHEW (Chell-uh-cheff) - HEAD OF WINTER (Slide 22) (detail from his larger painting, HIDE AND SEEK)

Here is an exercise in being a detective. What do you see here? (Project the slide.) Allow answers to come and ask each respondent to go up and point out what he sees and to stay until others agree they see it too. There are numerous human heads and profiles in the painting, some feet and hands. Can you see the tree, and branches as inner parts of the human anatomy, vessels, and nerves? How is WINTER an appropriate part of the title?

13. MATTISE - ZULMA, TOBOGGAN, IVY IN FLOWER, CHRISTMAS NIGHT, and THE PARAKEET AND THE SIREN (Slides 23-27)

Here's another kind of painting (project the slide of ZULMA). What do you see? Are the colors appropriate? Why or why not? Even though the colors are not what we would normally expect, do you like them? Why or why not?

Here are four more colorful paintings by the same man. Just sit and enjoy the colors and shapes; don't worry about what they stand for or what they mean. (Now show the rest of the slides, one at a time, then three of them simultaneously if there are enough projectors).

14. We're going to stop looking at art now, and have some fun creating it, even if we don't think of ourselves as artists. (Project or distribute copies of line drawings, attached.) You have two options to fill the next 20-30 minutes, so listen carefully.

You can either take colored paper, glue, and scissors and try something like what you see projected on the wall now or you can write funny titles and put words in the mouths of some of the characters to be found in other works of art.

If you choose the first option the way to proceed is to pick colored paper you like, cut out shapes in various sizes and colors you like. Then get a large piece of colored paper and move them around on the paper until the arrangement satisfies you. Then glue them down. Make as many as you like, do your own thing.

If you choose the second option, then take whichever of these line drawings (attached) you wish, look through these old magazines for words and sentences you think will make the picture funny or enjoyable, and glue them on the picture. You can either glue the words in balloons like cartoon characters speak in, or put them at the bottom as titles (show samples). Use your imagination and sense of humor.

Summary and evaluation

1. Ask these discussion questions:

a. How do you feel about what we did tonight? What did you get out of it? Did you learn anything you care about learning? What?

b. Which picture of all we saw did you like most? Why? (Project it again if you can while the student talks about it). Which did you like least? Why?

c. Which activity did you enjoy most? Why? Which did you like least? Why?

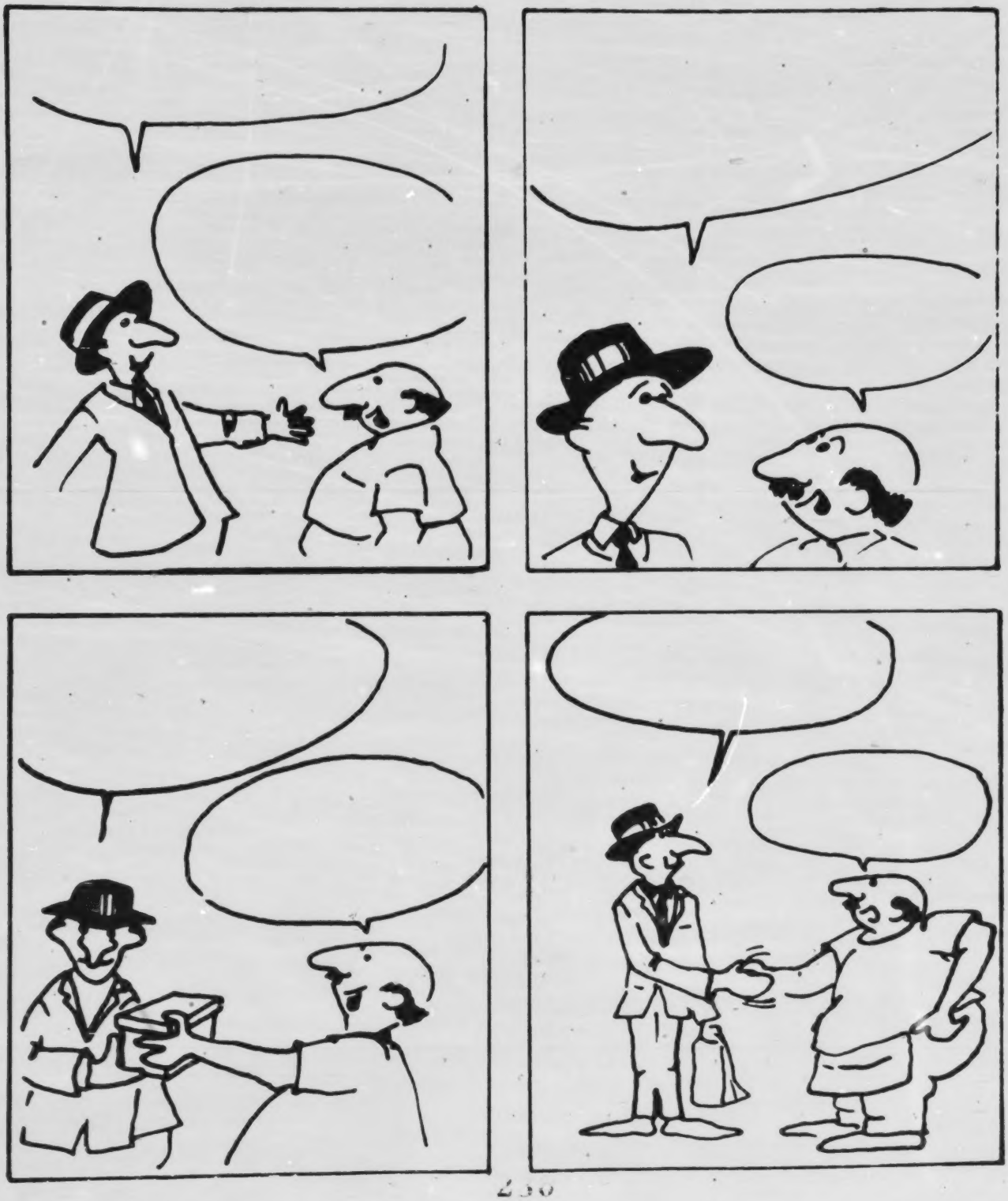
d. Do you feel any differently about art now than you did at the beginning? Why or why not?

e. Did anyone's opinion of a picture change after he heard other's thoughts and feelings about it? Why?

2. Call on a student(s) to summarize what was learned in the lesson.

3. Have each student fill out the evaluation form and collect it.

LINE DRAWINGS - ACTIVITY 14



LESSON 18

TEACHER TITLE - MAP READING
STUDENT TITLE-LOST AGAIN

Goals

This lesson teaches the student how to form a mental picture from a written or spoken description and to improve in his ability to communicate this mental image through a written or spoken description. The understanding and knowledge of the various means of communicating meaning (graphs, maps, sketches, written descriptions and directions) and how to use them is the desired outcome of this lesson. Students read maps and graphs and draw diagrams as a part of this lesson.

Objectives

1. To follow oral directions
2. To follow written directions
3. To give oral directions
4. To read and interpret maps and graphs
5. To sketch and chart written and oral directions

Materials and equipment

1. Pencils and paper
2. Blackboard and chalk
3. Identical maps for each student for Activity 1
4. Duplicated copies of Exercise 1, "Using a Map," for Activity 1 (sample attached)
5. Copies of Exercise 2 for Activity 2 (sample attached)
6. Overhead projector and transparency of Exercise 2 (optional)
7. Copies of Exercise 3, "Reading Graphs," for Activity 2 (sample attached)
8. Graph paper (4 blocks to the inch is best) for each student
9. Copies of Exercise 4, "Hogan's Heroes," Part A for Activity 3 (sample attached)
10. Copies of Exercise 5, "Hogan's Heroes" Part B for Activity 3 (sample attached)

Procedures and activities

Introduce the lesson by explaining that "in this session many of you will probably be more lost than in any of our other lessons because we're going to be trying to find our way by using maps; we're going to read some graphs, and we're going to draw some diagrams of men trying to break out of a P.O.W. camp." Explain that maps, graphs, and diagrams can be used for communication in the same way that reading, speaking, and writing can.

Activity 1 - Follow the Leader

Distribute identical maps (of the state, preferably. Such maps are available free from various service stations.) Briefly explain map symbols. Use the chalk board to aid in the explanations of symbols.

Ask for a volunteer to give oral directions to the rest of the class. The volunteer names a city as the starting point and orally indicates directions and road route numbers which the students must follow to arrive at a destination pre-selected by the volunteer, but not revealed beforehand by him. Then he identifies the destination and asks how many arrived at it by following his directions.

The teacher then selects a point of departure and a destination. The class then decides the best route to the destination.

As a check on understanding of this activity, distribute a copy of Exercise 1, "Using a Map" (sample attached). Adapt this exercise to fit the map available to the class. This exercise should be done orally with Level A students.

Activity 2 - Reading graphs

Explain that we not only need to be able to read maps accurately in order to gain information, but we also need to be able to read graphs. Give out copies (or make overhead transparency) of Exercise 2, "Average Monthly Fuel Bill" and "Automobile Acceleration Rates" (sample attached). Examine the graphs together, ask questions which elicit information from the two graphs, and explain the concepts of graphing. Give out copies of Exercise 3, "Reading Graphs." Go over the questions orally or in writing, depending upon the needs and interest of the class. Discuss the answers.

Activity 3 - Hogan's Heroes

Give a copy of Exercise 4, "Hogan's Heroes" - Part A, (sample attached) and a sheet of graph paper to each student. Ask them to read the story and, using the graph paper, draw a diagram or map using the directions in the story. (See attached diagram for answer.) When finished, compare diagrams and learn where reading or following directions was not done accurately.

Then give them a copy of Exercise 5, "Hogan's Heroes" Part B (sample attached) and a sheet of graph paper. Proceed on with Part A. Discuss and compare the diagrams. See if they all agree on "What happened next?"

This activity, because of the reading level, might be too difficult for Level A students. If so, do it orally.

If time doesn't permit the completion of the activity, it might be done as out-of-class work with the sketches being completed on the graph paper and brought in and discussed at the next session.

Summary and evaluation

1. Collect and examine any of the materials completed by the students.

2. Call on a student(s) to summarize what was learned in the lesson. Supplement with whatever explanation is necessary to help them understand that maps and graphs provide communication.

3. Ask the students to discuss what they liked and did not like about the lesson.

4. Give out and collect the evaluation forms.

Exercise 1

USING A MAP

Name _____

1. This is a map of _____

2. On this map other states or counties can be seen. They are:

   A. _____ D. _____

   B. _____ E. _____

   C. _____ F. _____

3. On the large map, one inch equals _____ miles.

4. State capitals are indicated by a symbol like _____.

5. The largest body of water shown on this map is _____.

6. One historic attraction is _____.

7. Maps of how many cities are included on the back of the map? _____ _____.

8. Are there state parks listed? ____ If so, name one _____ _____.

9. There are _____ state forests listed on the map. They are indicated by a symbol shaped like _____.

10. The largest city on the map is _____.

11. Toll expressways are colored _____. Secondary roads are colored _____.

12. The largest town in _____* section is _____.

13. The largest town in _____* section is _____.

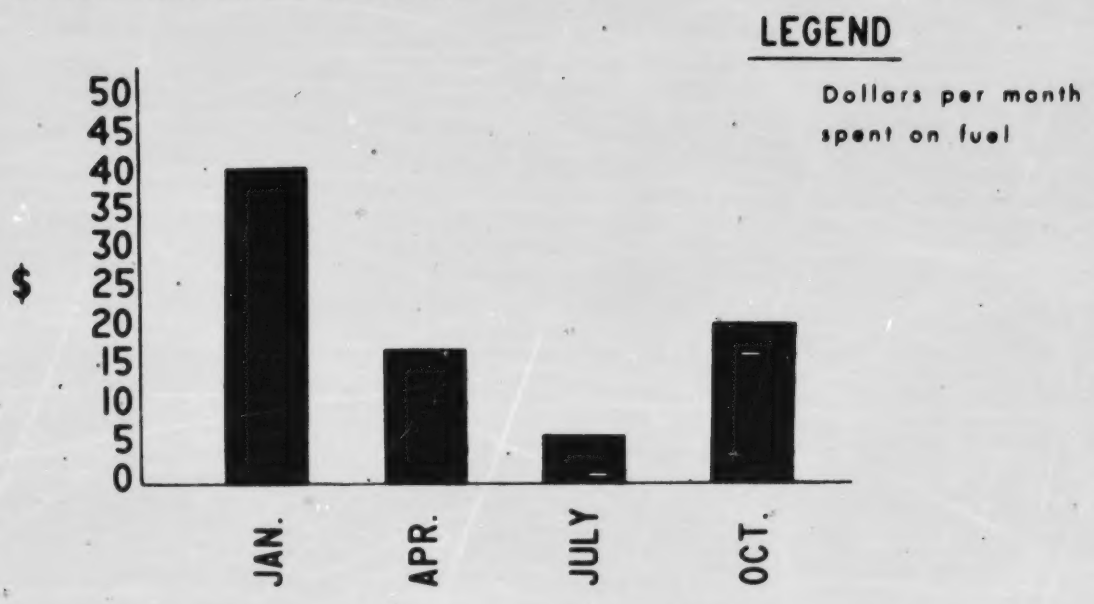
14. The largest town in _____* section is _____.

15. The largest body of water in _____* section is _____.

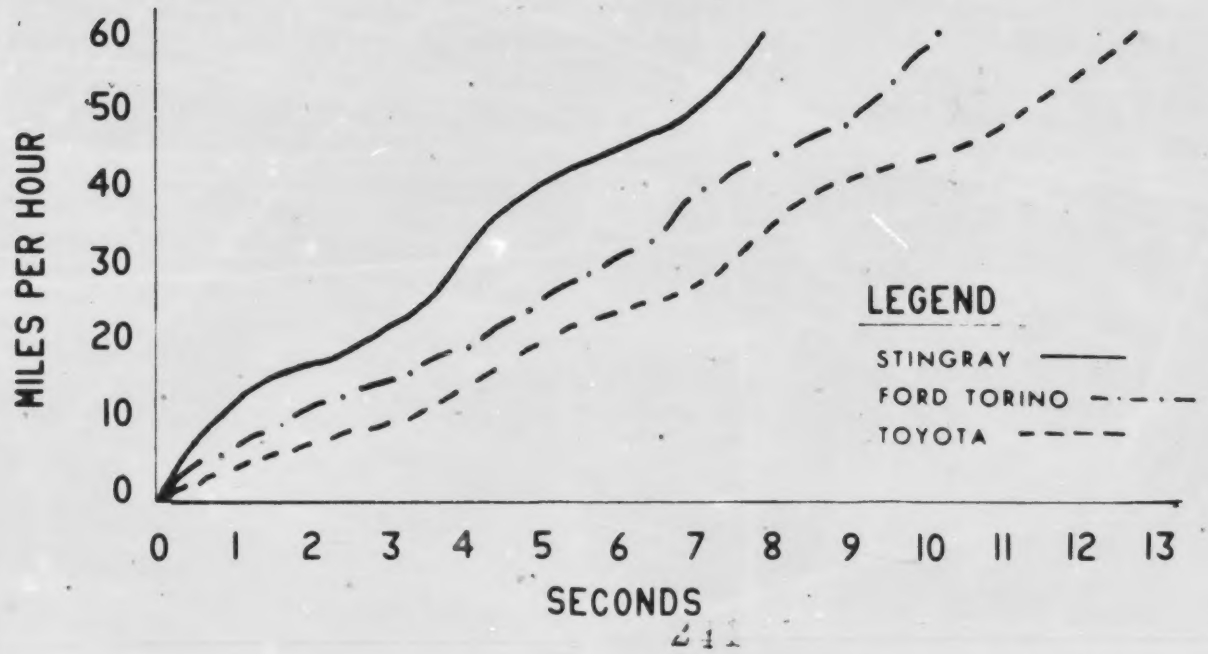
*Teacher can identify four map sectional coordinates for the class.

EXERCISE 2 - READING GRAPHS

AVERAGE MONTHLY FUEL BILL



AUTOMOBILE ACCELERATION RATES



Exercise 3

READING GRAPHS

Average monthly fuel bill.

1. How much was spent on fuel in April?_____
2. How much was spent on fuel in October?_____
3. What is the difference spent between the January and October bills?_____
4. What is the difference spent between April and October?_____
5. Why was more spent in January than in April?_____
   _____

Automobile acceleration rates.

1. Which automobile accelerates the fastest?_____
2. Which automobile accelerates the slowest?_____
3. How many seconds difference is there in acceleration to 60 miles per hour between the fastest and the slowest automobile?_____
4. How many seconds did it take for the Ford Torino to reach 40 miles an hour?_____
5. Why are the lines not straight?_____
   _____

Exercise 3

READING GRAPHS

Teacher's Answer Key

Average monthly fuel bill.

1. $15
2. $20
3. $20
4. $5
5. January is a colder month than April.

Automobile acceleration rates.

1. Stingray
2. Toyota
3. 4 1/2 seconds
4. 7 seconds
5. The curves represent transmission shifting into higher gear.

Exercise 4

"Hogan's Heroes" - Part A

Name_____

Directions: Draw sketches of the following story.

Captain Hogan and his men were going to escape this brick trap. They knew that the P.O.W. Camp was shaped like a square, 1,200 feet long and one story high. The outside walls were two stories high. The north corner was a square exercise yard, 600 feet long. On each corner of the camp was a guard tower. Under the south guard tower was the Armory. Under the armory was the Commandant's office.

Hogan's barracks was at the south corner of the exercise yard. From his cell he could watch the men playing ball. He and his fourteen men decided to dig down under the two-foot concrete floor. After two months of chipping, they finally hit dirt. They decided to dig a tunnel 800 feet long so as to come up in the woods surrounding the camp. So they started to dig south 800 feet and came to a surprise. What did they find?

_____

_____

_____

Exercise 5
(Continued)

"Hogan's Heroes" - Part B

Name _____

They knew they were out of luck so they decided to raid his liquor closet. His office was 20 feet wide by 30 feet long. In the south corner was his desk and arm chiar. To the right of his desk was a hard-backed chair and a sofa. On the left were three file cabinets. Next to the file cabinets was a small bar. Behind the bar was the liquor cabinet. They opened the cabinet and got out the "Ripple". Just as they opened the bottle in came (guess who?) _____.

What happened next?_____

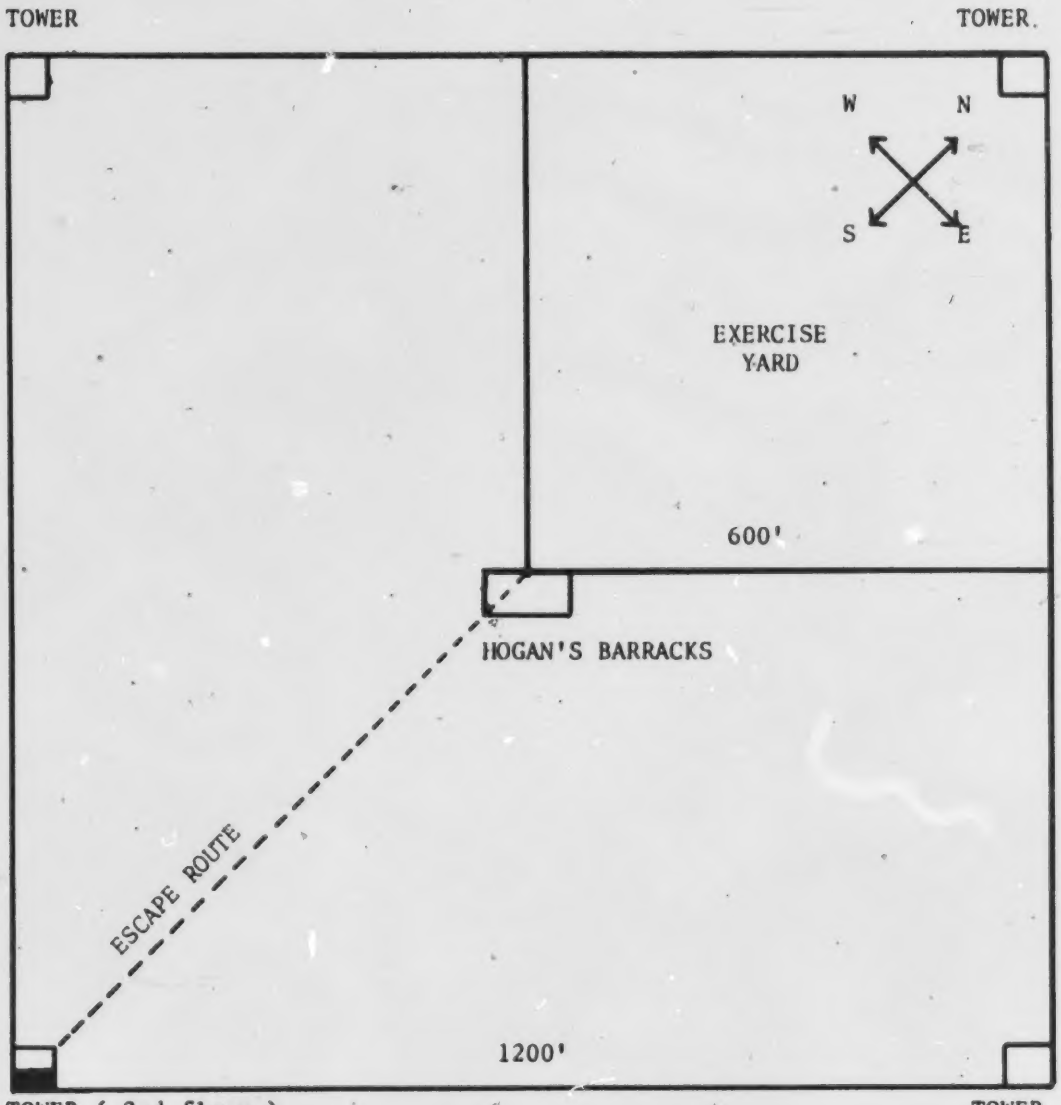
_____

_____

THE END

ANSWER SHEET

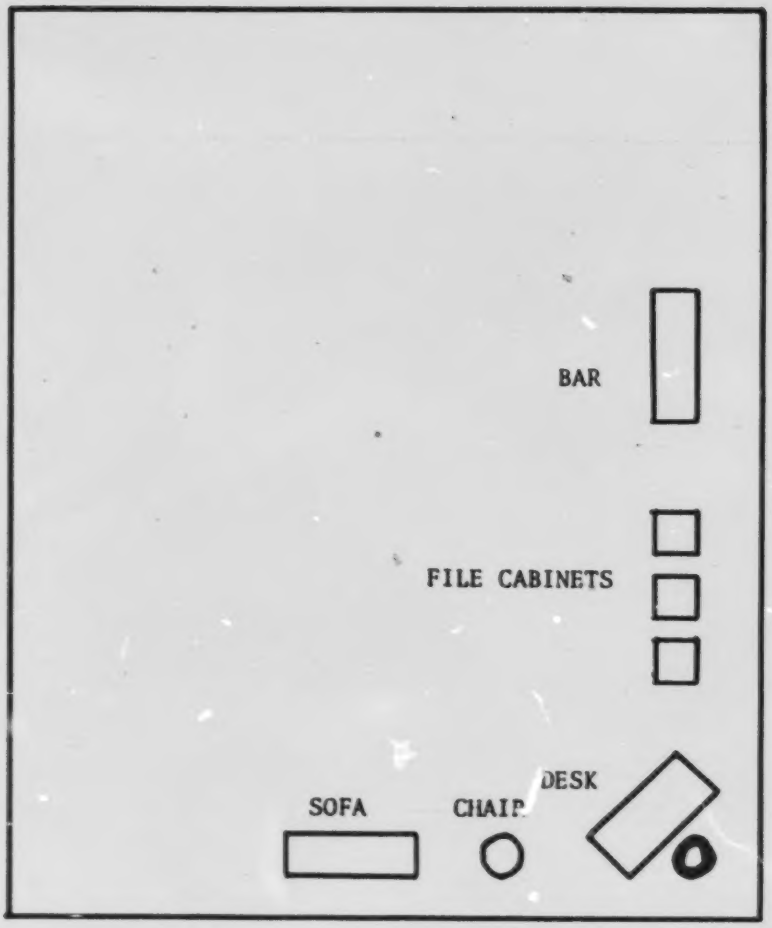
Hogan's Heroes - Part A The Camp



TOWER (2nd floor)
ARMORY (1st floor)
COMMANDANTS OFFICE (basement)

ANSWER SHEET

Hogan's Heroes - Part B Commandant's Office



LESSON 19

TEACHER TITLE - MUSIC
STUDENT TITLE - IT'S MUSIC TO ME

Goals

The purpose of this lesson is to help students learn to perceive what is going on in certain kinds of music, and to talk and make thoughtful value judgments about what they hear. Students compare contemporary singers and musical groups and listen to f dk music, jazz, film music, etc., using these to interpret what message or mood is being communicated. Music is examined in a non-technical fashion. The lesson furnishes basic practice in listening, speaking, and critical thinking.

Objectives

1. To express feelings and thoughts one has about music.
2. To recall or learn to use some basic terms which describe music.
3. To identify mood or feeling music communicates.
4. To define in a simple way what distinguishes music from other kinds of noise.
5. To experience and discuss the various standards by which people judge music.

Materials

1. Tape playback machine, one-track, or stereo which can be switched to one-track or record player.
2. Prepared tape or records.
3. Paper and pencils (optional).
4. Blackboard and chalk
5. Films from suggested list for Activity 8.
6. Words to "Richard Cory" for Activity 10 (attached)

Teaching suggestions

1. Tell your students that in this class they will be working with material they already know something about, popular music. The lesson won't be technical, but will call on them to talk about things they have probably been feeling and thinking about for some time, that is, what they like and don't like in music and why. The point in this lesson is to relax and listen to each piece with full attention, whether it's a favorite or not, then to react, if they care to, in any way they like.

2. Since a lot of people listen to pop music, but not very carefully, and since few know how to talk about it, you can expect a lot of silence in response to what you play. Wait it out so your students get the idea that the burden of learning is on them. Use the questions to nudge out responses; accept any that come, and try to help your students identify basic qualities and put labels to them.

3. Listen to the music beforehand, so you know what you are already familiar with, how the questions fit, what your own questions and perceptions are, and which pieces you want to use in which order. The order we suggest is based on what we think will interest the students, and reawaken them when things have naturally slowed down. Feel free to reorganize and add music you enjoy and think will work well.

4. While we have provided particular questions for each piece, and for groups of pieces, the basic questions to be used with each activity are as follows:

Any reactions? How do you feel about that?
Why or why don't you like it?
What kind of music is it?
What do you know about that piece or kind of music, either its history or the musical techniques used in it?
How is piece A like and/or unlike piece B?
Does this music remind you of anything else in music that you know (or, to encourage self-expression, does it remind you of anything in your experience)?

5. We have provided some answers or ideas or vocabulary to stress if your students say enough to give you the opening. We suggest that you not adopt the role of a teacher of music. Let most of the response to the music come from your students, and help them by verbally acknowledging what they say, repeating any basic vocabulary and ideas they come up with, and putting key words on the board.

6. Unless you see a clear reason for doing so, don't give titles or artists' names until after the music has been played. That way students may have the pleasure of recalling something they are already familiar with and won't be predisposed to like or dislike a piece.

7. Feel free to turn off a piece at any point because you feel it has worked, or won't work, or for any other reason. Similarly, be prepared to replay any selection, for further enjoyment or to help recall.

8. If there are students in the class who have had a musical background, use them to teach, or help teach, appropriate parts of the lesson.

9. Select only those activities which are appropriate to the class and your own musical background.

Procedures and activities

Activity 1 - Comparing Songs and Singers (play the following tapes or records)

1. Start cold with:

WHAT'D I SAY by Ray Charles.

Discussion questions:

How do you like that? Does anyone recognize the singer? What do you know about him (he's very popular and blind)?

Do you think Ray Charles is great? What in your opinion makes him so?

What are the words about? Could you understand them? If not, is there someone who can translate the lyrics for us? Do you like this piece even if you don't understand the words. If so, why?

What kind of music is this? Would you call is "rock", "soul", "blues", or what? What qualities make you call it that?

You heard Ray Charles, his piano, a chorus with girls, an orchestra, and a live audience. What does each contribute to your enjoyment? What might you feel if one, say the audience, were missing? What difference would it make?

(Probably you won't be able to or want to use all of these questions. They are here to suggest various approaches to the material, and you may find using questions from other paragraphs).

2. I'M A WOMAN by Peggy Lee.

Discussion questions:

Who's the singer?

How is her song like and unlike the one Ray Charles sang?

(They are basically alike in content, rhythm, and style.) How are their singing styles not alike? (She's more polished; he's gutsier.) Which singer does most things with the voice?

3. THE BEST IS YET TO COME by Tony Bennett.

Discussion questions:

Does anyone know who that is? How would you compare him to Ray Charles.

4. Which singer do you like best? Can you say why? (You may want to ask a quiet class for a show of hands. Then ask if someone will summarize why he thinks the majority voted the way they did. Ask if those who were in the majority would add anything to their explanation.)

Activity 2 - THE BEATLES

1. In this activity we are going to listen to several songs by the Beatles, recorded at various times during the group's life. Relax and listen carefully. When they're through we'll talk about what changes you see in their style as time passed.

2. SHE LOVES YOU, YAH, YAH,
SOMETHING
LET IT BE

Discussion questions:

How were those pieces of music different from each other?
What instruments did they use as a small group in the first song? (electric guitar, drums)? What other instruments were used in the other two numbers? (organ in LET IT BE, lusher orchestration behind guitar in both) Did the sound in LET IT BE remind you of any other kind of music? (hymn)

3. Now I'll play one other Beatles' tune. Which of the first three does it remind you most of and why?

GET BACK

(It should remind them of SHE LOVES YOU).

4. What do people call this kind of music ("Rock" or something on that order)?

5. Which of the four songs did you like best and why? What didn't you like? Why not?

6. Why do you suppose the Beatles were so popular? Does anyone have any Beatle favorites we didn't play? What is it? Why do you like it?

Activity 3 - Spirituals

1. Now another kind of music:

OH HAPPY DAY by the Edwin Hawkins Singers.

Discussion questions:

How does that make you feel? How does it make you feel that way? (the massed voices, the contrast of solo and chorus, the slow crescendo of voices, increasing repetition in the lyrics)
What do people call that kind of music? (spiritual or hymn) Why do they call it that? (It deals with religion or religious ideas.)
Did you like it? Why or why not?

2. AMAZING GRACE by Judy Collins or SOMETIMES I FEEL LIKE A MOTHERLESS CHILD by Peter, Paul, and Mary.

Discussion questions:

How did Judy Collins arrange the solo voice and chorus? Was there any order or progression to what she did? (solo voice, wordless choir, choir singing words, rising volume, etc.). OR, how close was Mary Travers to the microphone? What difference did it make? (closer to us, more intimate)
Would you call that a spiritual? Why or why not?
Which of the two spirituals we have heard did you prefer? Why? Do you have any associations or memories attached to either?
What instrument(s) do you expect to hear when spirituals are being played? (organ, piano, perhaps harmonica)

Activity 4 - Popular Music

Now listen to the words and music of two popular songs and consider how they are alike:

BRIDGE OVER TROUBLED WATERS by Simon and Garfunkel
YOU'VE GOT A FRIEND by Carole King.

Discussion questions:

How are they alike? (The lyrics are about the same subject.) Who is singing to whom in each: man to woman, man to man, God to man? Can you be sure? How?

Would you call these spirituals? In what ways? (They deal with the heart but don't refer to God or religion: BRIDGE uses an organ, sounds hymn-like, and rises to a crescendo.)

Would you call anything played up to this point "soul" music? Which song(s)? Are spirituals "soul" music?

Activity 5 -- Folk Music

Now just sit back and listen to another enjoyable kind of music. Listen especially carefully to the second piece to catch the words:

IF I HAD A HAMMER by Peter, Paul, and Mary;
HARD LIVIN' LOSER by Judy Collins;
ON TOP OF OLD SMOKEY by the Weavers.

Discussion questions:

What do people call this kind of music? (folk) What was each one about? Would you make a generalization then about what folk music deals with, why it is called folk music? (It is often narrative and talks simply about people and life.)

Which did you like best and why?

Activity 6 - Jazz

1. Can anyone tell what kind of music this is? (Dixieland)

CLARINET MARMALADE by Bix Beiderbecke.

Discussion questions:

Does anyone know anything about who started jazz and where it came from? (Black musicians in New Orleans developed it around the turn of the century, took it north on riverboats up the Mississippi, then spread it to Europe.)

Does anyone know what makes jazz jazz (it used syncopation accent on normally unaccented beats; it is "hot", fast paced and driving; and it uses improvisation on basic musical themes)?

How did you like this piece of music? Why or why not?

2. LET'S DANCE by Benny Goodman and his orchestra.

Discussion questions:

Does anyone know whose band that is or what kind of music it is called? (Benny Goodman playing "swing" from the late 1930's. This kind of music became popular after the jazz age of the 1920's and early 30's.)

How was this music different from Dixieland? (bigger band, less improvisation, "smoother" arrangement) How did you like it? Why?

Activity 7 - Music, Feelings, and Ideas

1. The following pieces of music are different from each other. They aren't about girls, but in order to help us see what each piece makes us feel, I'd like you to pretend that each piece represents a girl. I'll make up a girl's name to help you with each piece, then as I play it and ask you thought questions, see how the music makes you feel and what kind of girl it suggests.

(Depending on your students' abilities you may want the group to respond orally, or to jot down key words as they listen and then respond orally, to write out brief, rough answers to be read out to the class, or to write out one sentence descriptions which you will collect and read to the class without identifying the writer. Consider also whether you want to use all five pieces. If not, pick those which trigger your imagination most).

a. We'll call this girl Martha:

BABY ELEPHANT WALK by Quincy Jones.

Discussion questions:

What's she like? How does she walk? How does she talk? What kind of personality does she have? What's her favorite activity? What kind of house does she live in? (Feel free to make up your own questions; be sure they focus on her appearance, personality, activities, and location).

b. This is Adelaide:

TWO PART INVENTION IN F MAJOR by J. S. Bach.

Discussion questions:

What is she like? What does she like to do most? How old is she? Is she married? What is she wearing?

(This piece is played on the Moog Synthesizer, a complex and relatively new electronic instrument. Ask your students how they like the sound).

c. This is Mona:

DANCING EYES by Ron Goodwin.

Discussion questions:

What is Mona like? How's her temper? Is she a blonde? Does she usually wear shoes?

d. This is Karen:

CARINOSO by Laurindo Almeida.

Discussion questions:

Does she like to read? If so, what? How tall is she? What is her favorite color? What kind of neighborhood does she come from? Does she still live there?

e. This is Joan:

PETER GUNN by Henry Mancini

Discussion questions:

What's she like? Where does she hang out? What's her favorite sport? Does she have a man? What's he like? Is Joan the right name for her?

2. Those pieces of music were supposed to stimulate your imaginations. How did the music do it? Why did you think of each girl the way you did? Why, for instance, did you see Martha or Adelaide as you did? What in the music did it? (You may want to replay a portion of a piece for the students at this point. In these responses look for comments on the feel and tonal quality of the instruments used, the beat of the music, its "heaviness" or "lightness", and personal associations. "Did you feel or think that because of something in the music or because of your personal experience?" is a question that will help them distinguish between the sources for their feelings and ideas).

a. The idea of this exercise was to clarify something simple about music, and that poeple like it, because it causes or calls up feelings.

b. Did you enjoy this activity? Why or why not?

Activity 8 - Music and Film

1. Now we will look at a short film of which music is an important part. Enjoy the film; then we'll take a look at what difference the music made to it.

2. Show any of the following films. While specific questions are attached to them, the basic questions are:

What difference did the music make?
What feelings did it give you?
Do you recall any point at which the music particularly reinforced what the pictures were saying?
How did the instruments used fit what the pictures were saying?
Was the tempo speed of the music appropriate?

One way to clarify the importance of the music is to reshow a part of the film with the sound turned off.

The following notes are to help you select a film. The questions are for your students:

a. DREAM OF WILD HORSES (Contemporary Films - McGraw-Hill, 330 West 42nd St., New York, N.Y. 10036). This film "catches the rare spirit of wild horses in the Camargue region of France, the marshlands...It is a visual dream, enhanced by mist, water, fire, and earth - one of the most sensually involving films ever made."[1]

Is the electronic music appropriate? What difference does it make? What instruments or kinds of music would have spoiled the feeling of the film?

b. CLAY (Contemporary Films; see above). An animated film using clay figures to tell the story of evolution in a delightful way. An original jazz score.

What was the movie about? What difference does the music make? Does it fit the action? How does it make you feel? Was the movie comic or serious or both? Was the music appropriate?

c. A CHAIRY TALE (International Film Bureau, 332 South Michigan Ave., Chicago, Ill. 60604)."...a comic duel between a reluctant, animated chair and a man who tries to sit on it...Ravi Shankar composed a lovely sitar score for the film that fits it like a glove..."

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[1]All the descriptions of films are quoted from David A. Sohn, "Films with Few Words", MEDIA AND METHODS, Feb., 1969, pp. 45-50.

Does the music fit the action? How? Does anyone recognize the instrument?

d. BEGONE DULL CARE (International; see above). "Painting directly on film, Norman MacLaren and Evelyn Lamber illustrate the jazz sound track of Oscar Peterson (and his trio) in three distinct movements - 'modern jazz,' 'slow blues,' and 'boogie woogie.' Very exciting visually..."[2]

What kinds of music did you hear in the film? How were they different? Did the images fit the music? Do you recall any image particularly? What and why?

e. REFINER'S FIRE (Doubleday Multimedia, 1370 Reynolds Ave., Santa Ana, Calif. 92705). A powerful animated film which uses abstract figures to tell a story which can be read as concerning conformity, or religion, or illusion and reality. Various peices of well-known music enhance the effect of each scene.

Which piece of music was most effective to you? Why? How did it particularly fit the scene it was in?

3. If you didn't use the short film GLASS in the lesson on CRITICAL READING, or you did and your students liked it enough to enjoy seeing it again, then show it and concentrate on the uses and effects of the music in it. Similarly, you may want to go back to OWL CREEK BRIDGE in the same lesson, to see how music is used. Particularly, consider how the song, "A Livin' Man", is appropriate to the story. What part does it have in the trick the director plays on you in the film?

Activity 9 - Is this Music?

1. Now we're going to hear a variety of sounds and talk about whether you think they are music, have some of the qualities of music, or none at all. The idea here is to try to distinguish what music is. (Your task as teacher is to take any comments students make which touch on qualities that signify music, label them, and confirm them as significant. Qualities to look for are 1) use of a consistent tonal scale; 2) rhythm; and 3) pattern (beginning, middle, and end; repetition; increase or decrease of any kind; contrast; etc.) As each key element is identified write the words on the board.

2. Which of the following selections are music or have musical qualities to you? (This activity could be eliminated if

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[2]All the descriptions of film are quoted from David A. Sohn, "Films with Few Words", MEDIA AND METHODS, Feb., 1969, pp. 45-50.

it is not possible to locate or to make recordings of the indicated, or similar, activities.)

BAND TUNE UP. The instruments are playing notes, but without order, tempo, rhythm, melody.

PARADE EFFECT. It has rhythm and tempo, and the drums play notes, but there is no melody.

BABY CRYING. There are notes, but no consistently used scale. It might be argued that there is a pattern, a beginning, middle, and end in this crying session, and there is a discernible rhythm.

WOLF PACK. There are notes, hit and held or slid off of. There is a structure: one howl to full pack and then a dying down. They sing chords in harmony then slide off into dissonance. There are solos and choruses.

EVIL WAYS by Santanna. Is this music? How? How is it more "music" than the other things we have heard? (It's got all the qualities the wolf calls have, plus words and a more consistently shaped and varied rhythm and melody).

3. Now I would like you to listen to something strange. It is the actual sounds of a whale singing, not words but a remarkable and complex melody. Man has recently discovered that whales in the deep sea sing songs with beginnings, middles, and ends. Whales travel in families and apparently these families have their own distinct songs. Members sing back and forth to each other. What you will hear now will be a lone whale singing deep in the infinite space of ocean. Close your eyes and just listen, strange as it sounds. Just let it wash over you. (Play until you think they've heard enough.)

WHALE SONG

Any reactions?

Activity 10 - Music and Poetry (for better students)

1. Now we're going to look at the **words**, the lyrics that go with music. Listen carefully to the story this song tells: (play the tape or record)

RICHARD CORY by Simon and Garfunkel.

What's the song about? (You may need to replay it several times since most people aren't trained to recall what they hear the way they are trained to remember what they read).

2. Now here's a copy of the poem this song came from. I'll read it to you (be sure you've rehearsed your reading so that it's natural, not artifically "poetic").

Discussion questions:

Is the idea in the song lyric in any way different from that in the poem?

Which words do you prefer? Why? Which form do you prefer, the poem or the song? Why and why not?

Summary and evaluation

1. Which of all the things we have heard did you like most? Why? Which did you like least and why?

2. From the opinions we've shared here about the various pieces of music, could you state one basic rule for what makes a piece of music good or not? Why not?

3. Why do people in general like music? Why do you think people write it?

4. How do you feel about what we did today? How could it have been more worthwhile?

5. Have students fill in the evaluation forms and collect them.

RICHARD CORY

E. A. Robinson

Whenever Richard Cory went down town,
We people on the pavement looked at him;
He was a gentleman from sole to crown,
Clean favored, and imperially slim.

And he was always quietly arrayed,
And he was always human when he talked;
But still he fluttered pulses when he said,
"Good-morning," and he glittered when he walked.

And he was rich-yes, richer than a king-
And admirably schooled in every grace:
In fine, we thought that he was everything
To make us wish that we were in his place.

So on we worked, and waited for the light,
And went without the meat, and cursed the bread;
And Richard Cory, one calm summer night,
Went home and put a bullet through his head.

LESSON 20

TEACHER TITLE - CLASSIFICATION
STUDENT TITLE - DID YOU SEE WHAT I SAW?

Goals

The purpose of this lesson is to give students experience in studying the characteristics of objects and words in order that they may be able to group them according to a logical classification system. Students will examine several common, everyday groups of objects, such as buttons and beads, forming their own classification system. The lesson provides practice in oral language, logical thinking, writing ideas down, and reading them back.

Objectives

1. To examine objects and words carefully and critically.
2. To classify these objects and words according to their attributes or characteristics.
3. To explain orally the classification system that was determined for each set of objects.
4. To write words and ideas down for classifying the words and ideas.
5. To read words written on the blackboard and on paper.
6. To improve the understanding of such language concepts as size, weight, texture, shape, likenesses, differences, and other attributes.
7. To gain practice in logical thinking.

Materials

1. Duplicated copies of Woman (Man) A and B for Activity 1 (sample attached) for Activity 1.
2. Overhead projector and transparency (optional) for Activity 1.
3. Blackboard and chalk
4. Sets of miscellaneous objects for Activity 2
5. Pencils and paper

Teaching suggestions

1. The activities are arranged approximately in a concrete to abstract order; therefore, it is important to follow the activities in the sequences shown. The starting point may vary, depending upon the ability of the class, but the succeeding activities should be followed in sequence. Go as far as the class is able. Since the last activity or two is more abstract and difficult than the others, some classes may not do these.

2. Keep in mind that the main purpose of this activity is to provide a setting in which oral language can be developed. The activities also provide opportunities for writing down of words and ideas; these should be read for reading practice.

Procedures and activities

Introduce the lesson by saying something to this effect: "In this lesson we are going to be learning about the different characteristics we can see in things and how these characteristics can be used to help gain a better understanding of these things. We are going to be examining women (men), cars, objects, and words. Those who are better at these things usually are the better readers, not just by being able to read words but by being able to understand better what they read. Not all of us see the same similarities and differences when we look at things. Let's see how good we are at this and whether we can learn to be better at it."

Activity 1 - Pictures of women (men)

Give out copies of Woman (Man) A and B (sample attached). (Use the women for male classes; the man, for female classes.) These figures might also be made on an overhead transparency or on a slide.

Examine the two pictures and list on the board all the like and unlike characteristics that the class can find. Bring out factors such as appearance, shape, size, weight, height, hair, etc. Accept and write down any characteristic the students give you. Get all the ideas you can.

Conclude the activity by asking if between them all they have found some characteristics which they would each not have thought of alone.

Activity 2 - Classifying objects

Obtain enough sets of objects so that there is a set for every three or four students. For example, make a collection of miscellaneous buttons of varying size, shape, texture, function, color, lettering, weight, construction, or other characteristics. Make similar collections of other objects so that you will have several sets for small groups to use. For example, make collections of beads, bottle caps, stones, marbles, gift labels, gift wrapping ribbon cut into various lengths and shapes, pieces of fabric, etc. Any inexpensive set of objects that has various attributes is suitable for this activity. (There are four pieces of commercial materials, complete with teachers' guides, that could also be used for this activity: Attribute Blocks - "People Pieces," 'A' Blocks," "Color Cubes," and "Creature Cards," Webster Division, McGraw-Hill Book Co., N.Y., N.Y., approximately $4.00 each.)

Divide the class into groups of three or four, giving each group one of the sets of objects. Tell them to look at them visually, texturally, etc. according to such characterists as size, shape, color, weight, etc. Each person in the group takes a turn at classifying the objects using any category they wish. After placing the objects in a category, the other members have to figure it out. Allow as many turns as possible; have someone in each group write down a record of the categories. (Level A students may not be able to keep this record.)

At the end of the activity each group explains to the rest of the class how they classified their objects. Post the record of categories developed by each group. Use these papers for reading practice.

Activity 3 - Classifying Cars

Allow the students to stay in the same groups for Activity 2, or form similar new groups.

Tell each group to think of the names of all of the cars they can and to write these down. They are each to classify them in as many ways as they can think of, for example, by speed, purpose, body style, weight, size, etc. Each person writes down his classification. When they have finished each person shows his classification to the rest of the group and they have to figure it out. Finally, let each group explain their findings to the rest of the class. Post all the records that were kept.

Activity 4 - Classifying words

Write these words on the board for Level A students:

man	hit
sit	Fred
jam	can
Charlie	John
	bit

Write these words on the board for Levels B and C students:

roll	humid	gravy
baseball	didn't	girl's
cold	hat	Bill
beans	soup	dew
February	man's	potatoes
someone	July	damp
cool	moist	Mary
dog's	isn't	windy
steak	cannot	

Add to or subtract words from either list to make it more meaningful to the class.

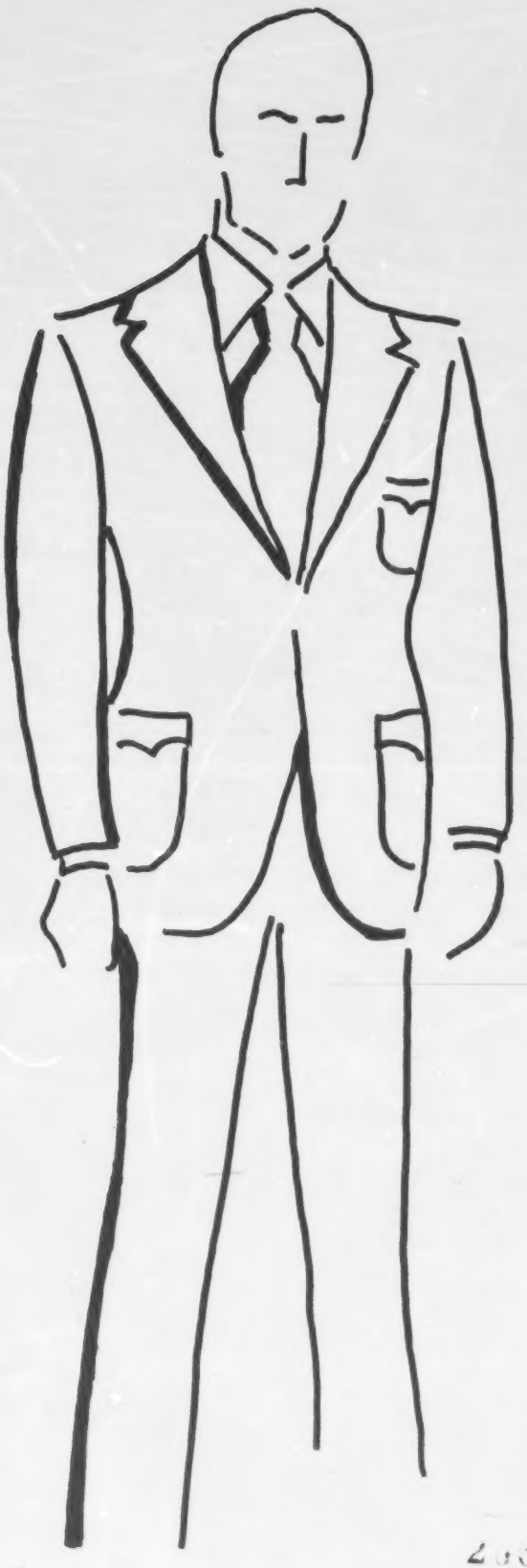
Tell students to study the words and to classify them in any way they can, such as by length, sound, initial letter, ending letter, compound words, contractions, possessives, capital letters, people, opposites, synonyms, function, etc. Note that many of the words for Levels B and C may be classified according to the function of food (roll, beans, steak, etc.) and weather (damp, moist, hot, etc.). Have them write the words in as many categories as they can think of. When finished, each person reads his categories and words to the class. Discuss the accuracy of the answers. Post the papers and let the class move about and read them.

Summary and evaluation

1. Call on a student(s) to summarize what was learned in the lesson. Supplement with any information that will help the students understand the purpose of the lesson. Bring out the point that all these activities help one read better. Ask for examples from the lesson that have to do with reading improvement.

2. Ask the students to discuss what they liked and did not like about the lesson.

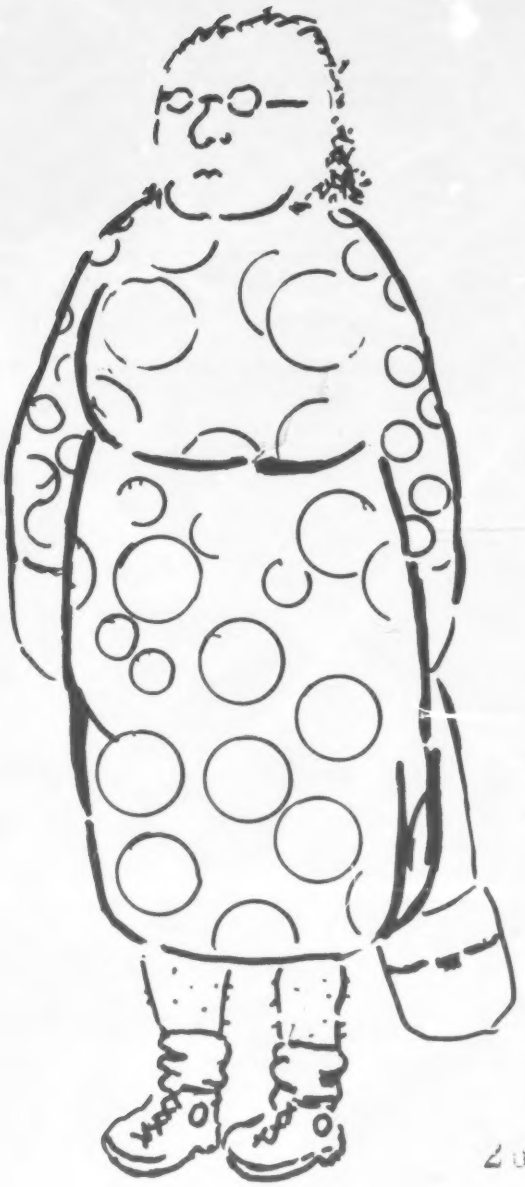
3. Give out and collect the evaluation forms.



Sample Man - B

Sample Woman - A

Sample Woman - B



APPENDIX

STUDENT LESSON EVALUATION FORM

1. Did the lesson turn you on?

2. What did you learn that you did not already know?

3. What did you not like about the lesson?

4. Suggestions.

Rating Scale of Lesson (Circle one)

(1) Excellent (2) Good (3) Fair (4) Poor (5) Very Poor

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